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At the Theatres.

The Union Square Theatre was crammed to the doors Monday night with a brilliant audience, largely composed of professionals. There existed an intense anxiety to see The Black Flag and to note the impression it created. People viewed the occasion as a sort of practical experiment, imagining that the play's reception would indicate the fate of the melodramas that are loaded, primed, trained and ready to be fired at the public all over the land this season. The preliminary skirmish derived a double importance for this reason.

"What a crowd of actors!" murmured a pretty girl to her escort as they elbowed their way into the the lobby of the theatre through a congregation of pros. that swarmed like flies in a sugar bowl on the Square in front of the house. Although there were many beyond the outer walls, there were more within. Among those that assembled before the curtain was lifted on Act One were Mr. and Mrs. Charles Thorne, who occupied a stage box; Mrs. Willoughby, the emissary of Herman Vezin, who sat in another; Mabel Jordan opposite, who fanned Gen. O. O. Howard with an executive air; Rose Coghlan and her sister, Eily Coghlan, just returned from the Branch, refreshed by the West End breezes and strengthened by the delightful dinners of Pleasure Bay; Maude Granger, who wore a "love" of a hat which faintly suggested the shells of the ocean, her pale face certainly indicating illness; Madame Ponisi, looking like the picture of "A Noble Lady" at the Academy of Design; Harry Lee, just arrived from British Columbia with a beard of a fortnight's growth; Bartley Campbell, secretly applying an oyster to his eye from behind a Tipperary handkerchief; handsome James Collier with his pretty juvenile lady, Edna Carey; John Webster, Nellie McHenry and her sister—all three without hats; the Mephistophelean Herrmann, telling Mlle. Addie what he intends to do with The Irish-American; the Harrison combination in two detachments, headed by Alice and Louis respectively; Frank Sanger, doing honor to the event by appearing in evening dress, accompanied by his charming wife; Mr. and Mrs. David Bidwell, Mr. and Mrs. Andrew Dam, Mr. and Mrs. Frank Evans, Eugenie Le Grand, Annie Wakeman, Harry Smart, Emma Cliefden, Charles Maubury, M. B. Leavitt, Sadie Bigelow, Thomas F. Shea, Laura Don, Frank Mordaunt, Lew Grover, Sydney Rosenfeld, N. F. Brisac, Frank Goodwin, Alexander Caufman, Edwin F. Knowles, A. R. Cazauran, A. Brentano, Harry Wall, Robert Griffin Morris, William Winter, Al. Parkes, White, Laffan, F. G. de Fontaine, besides an array of opera singers, variety people, managers, newspaper correspondents and professionals too numerous to mention. They listened to the play with marked interest and were most generous and injudicious of applause. The millennium appears to be near at hand—there were no comments of a discouraging character (commonly called "hoodoo-ing") passed between the acts or after the play was ended in the lobby and on the street, as has formerly been the rule when actors have been the guests of a manager on a first-night.

The Black Flag was produced by E. F. Thorne last season at the Eight Street Opera House, Philadelphia. It was then seen by a number of managers, who believed they saw big opportunities in it. Mr. Thorne did not have much difficulty in arranging terms with Nat Goodwin and Eliza Weathersby; hence the Goodwin-Thorne combination for defensive but assuredly not offensive purposes. The plot of the play is outlined in the house-bill as follows: Old Owen Glyndon, a hard-hearted, close fisted farmer, has two sons, Harry and John. The farmer is something of a free-and-easy, good-hearted, vagabondish fellow, fond of the society of boatmen and sailors; the latter a sneak and a hypocrite, who, under the guise of respectability, has been leading a disgraceful career in London, where he has forged a note with his father's name. The note has fallen into the hands of one Sim Lazarus, a Whitechapel Jew, who comes down to the Glyndon homestead to find out the culprit. Harry and John Glyndon are rivals for the hand of Mary Blandford, an heiress, and Owen, the father, favors the suit of the hypocritical John, while Mary prefers the vagabond Harry. Because Harry will not release his claim on Mary, Owen drives him from the house, at the same time revealing the fact that he is only his stepson, and finally in his rage and passion he turns his wife, Harry's mother, from the door. Lazarus comes to the front, and under threats of exposure induces John to rob his father, which he does, nearly murdering him in the attempt. This crime, however, is charged to Harry, who is convicted and sent to the quarries at Portland. Here, through the devotion of a runaway sailor-boy, Ned (played by Mrs Goodwin), and by the connivance of Tom Seaton, a Portland guide, Harry is enabled to effect his escape, and in the subsequent act his innocence and the guilt of his brother are fully established.

In this plot there is nothing startlingly original. We recognize scraps of The Ticket-of Leave Man, Bleak House and many other familiars. But it is not so much the material that is used as the putting of it together that invites the critic's attention to a melodrama. The laws of construction are not outraged often by Mr. Pettitt; but he makes a fatal mistake in concentrating the interest of the story in the first act, at the conclusion of which, by a skilfully brought about situation, the audience was worked up to a very excited and enthusiastic pitch. But after this point the interest gradually ebbs until it is nearly all lost some moments before the end. Another reason for this besides the hitching of the cart before the horse is the gauzy manner in which he tries to conceal, through the earlier portions of the play, what developments are to follow. In England, the lawyer in defending a prisoner begins by laying down the line of defense he intends to follow. This process Mr. Pettitt has applied to his play. But that trick is exceedingly clever indeed which will please the observer after the magician has explained the mystery of its performance, and that dramatist who at the outset "gives away" his plot must invent one superlatively interesting and consummately utter. Such an one has not Mr. Pettitt's ingenious brain evolved. In Act One we know that Harry will befriend Ned and protect him from the violence of Captain Handysydes (a name, by the way, which is neither characteristic of the sea nor flavored with the ominous spice of melodrama) and, that this act will be rewarded by the devotion and final death of Ned in his benefactor's behalf. In Act Two it is plain that Harry will be turned away by his stepfather, and that his brother will commit a murderous assault and robbery in Harry's clothes in order to fasten suspicion upon the latter. But the interview between the brother and Naomi is exceedingly far fetched as is the expulsion af Mrs. Glyndon from her home by her testly lord and master, simply because she cherishes a fondness for Harry, her son. According to the English Code she could compel him to live with and maintain her, so the consequences of going out bonnetless into a thunder-storm were not so dreadfully pathetic or tragically terrible after all. In Act Four we knew Harry and Lazarus would effect an escape, and be pursued by the keepers; but the swinging change of scene, *a la* Shaughraun, although not novel, was a surprise. In Act Four, we counted out moments enough to make a respectably long act for killing off the devoted Ned, punishing vice and rewarding virtue, after the good old fashion, and at the expiration of the allotted time, sure enough, the final curtain fell.

Although there is a good deal of clap-trap and empty sound about The Black Flag, we prophesy its popular success. It will not pass through the slightest critical analysis; it is faulty in almost every direction. But the public care nothing about that. They want entertainment, and they don't care a tinker's D for Art, which is by no manner of means held synonymous with amusement now-a-days. Pettitt's play is unnatural but exciting, picturesque in mounting, and full of meat in the way of episode and action. These qualities will commend it to theatre-goers, and its success seems assured. The scenery is very fine. The exterior of Act One, the interior of Act Two, and the Quarry scene in Act Four are beautiful specimens of scenic art. The costumes are most accurate, reflecting upon Mr. Roemer, who designed them, the greatest credit. In the scene where Portland prisoners are introduced effectively, the dress is copied from an original model, and is complete, even to the leather badge worn on each convict's left arm, which specifies his term of imprisonment, the length of time served and the number of months of that time during which his conduct has been exemplary. The collision between the prisoners and their keepers, and the subsequent quelling of the mutiny by the British soldiers, was exceedingly realistic, eliciting approval from those in front. The Cave scene of the last act was rendered ridiculous by the personages of the play wandering in and out at random, apparently through walls of solid rock. This might be remedied by making practicable the flight of painted steps at L. 3, E., and using that as an avenue of entrance and exit.

The acting was evenly good, and in certain instances really admirable. Edwin F. Thorne as Harry Glyndon appeared to capital advantage and won the hearts of everybody by his simple, manly style of acting. We never before fully appreciated Mr. Thorne's talent. Several scenes that bordered on the ridiculous, and one or two others that threatened to become tedious, he carried gallantly through with credit. We have to congratulate him upon a performance that deserves more artistic setting. He was honored with several recalls. Nat Goodwin as Sim Lazarus had easy work cut out for him in respect that he had very little to do. His part is a lean one, conventional and pointless. Nevertheless he managed to make the familiar Hebrew usurer of London amusing, and by the introduction of some funny work in the fourth act, that certainly was not mapped out by the author, succeeded in putting everybody in good humor and earning a call before the curtain. His make-up was decidedly good, the Jewish dialect well sustained. Mrs. Goodwin (Eliza Weathersby), as Ned, made that lugubrious youth as palatable as possible. We believe this was Mrs. Goodwin's first effort outside of comedy or burlesque; all things considered, it was quite a wonderful exhibition. If the actress was not pathetic, it was simply because the author failed of giving the character she represented the true ring of pathos, and not because of a lack of sympathy or capability on her part. It was a most praiseworthy first attempt, and we hope Mrs. Goodwin will devote herself more to the development of serious powers in future. She evidently has the stuff in her for the making of an emotional actress. Edwin Varrey is a lusty, conscientious old man, and he did good work as Owen Glyndon, the stern father. Thomes J. Martin, as Jack Glyndon, made his business in the drama too plain to be realistic. Your successful villain practices his wiles from behind a mask of sweet urbanity. Mr. Martin looked too much like a bad man to washee-washee. J. G. Saville, as Scaraum, looked like an English cad, and played his part nicely. George Robinson was too mild in appearance and manner, despite a ferocious black beard and a top-boot voice, to present a model ruffian skipper. John Ince made a great hit in a small character part, Jem Seaton. The professionals present immediately recognized its elaborate finish, and although he had not more than twenty lines to speak, they gave him a loud recall. His make-up and catch phrase, "And there you are," were real bits of genius. The First Warder, played by Edward F. Goodwin, indulged in too many theatric attitudes for a staid minion of the law. Detectives can attitudinize as much as they choose on the stage, but policemen, keepers and warders should retain a "trim rigidity of limb" to avoid appearing ridiculous. The Second Warder, represented by George Allen, did better. Agnes Proctor wore pretty dresses as Naomi; but she is rather affected in her manner and pronunciation. Naomi belongs to a type of simple, pretty country girls, and absence of airs would have made her appear more like the genuine article. Jennie Murdoch was coquettish as Topsey Carrol, a widow and the keeper of a village inn, and in Act Two played an old fashioned love scene, with two lovers claiming her hand together, charmingly. Florence Robinson made a most satisfactory Ruth Glyndon, albeit so young and comely a face as hers is ought not to be concealed beneath the wig and make-up of an elderly farm matron. Tissington's music was good, "The Vagabond," the well known song, forming a pretty refrain for the music incidental to Harry Glyndon's scenes.

On Tuesday the house was packed, notwithstanding the unfavorable criticisms of the *Herald* and *Sun*. There were only the occasional dead heads in the house. The receipts were $904. Treasurer Leigh Lynch says the sale is immense for the whole week. During their month's engagement here we predict a large profit for Messrs. Goodwin and Thorne. Therefore, the Black Flag may be set down as a triumph—financial, of course; but that's the only kind obtainable just now, as everybody knows.

* * *

The possibilities of the Western drama have about reached their limit, and for an aspiring dramatist to attempt to construct a piece that will contain any originality from material snatched out of the region lying beyond the Mississippi, is next to impossible. Bret Harte, Joaquin Miller and Bartley Campbell have pretty nearly exhausted the dramatic resources of the wild, wild West, and as these men seem to have deserted the claims they have been working for a number of years, it is only reasonable to suppose such claims have no more riches to give forth; having panned out their last nugget, the men who, by virtue of precedence, have owned them, are now delving in other and more lucrative directions. Harry Meredith, however, well known as an actor of more than ordinary accomplishments, in his new play, Ranch 10, produced Monday night at Haverly's Fourteenth Street Theatre, has worked over the abandoned claims. He has succeeded in making a play that is far above the average of those that are written in imitation of Mr. Miller and Mr. Campbell. It possesses in places strong human interest, and is put together compactly and well. The twin brother business is made to do duty in the plot, which there is no need of printing here, as it appeared in our out-of-town correspondence in full recently, on the occasion of Ranch 10's production in a nearby city. There are several startling effects brought in during the action of the play, such as an explosion, etc.

Mr. Meredith as the brothers, Al and Tom, McClelland did some earnest, effective acting and held the sympathy of his audience from first to last. Emma Vaders rendered the star good support as "Annie from Massachusetts." Harry Clifton and Marie Acosta were by no means bad in dialect parts. Sidney Smith T. M. Hunter, J. M. Bradford and the rest of the company were commendably conscientious in treatment of the parts assigned them.

Ranch 10, while by no means a first class play, ought to do very well in the country, where a lingering taste for Western wildness is still to be found. The theatre was filled both Monday and Tuesday, and a good two weeks' business is anticipated. Monday week Marion Elmore will appear as Chispa.

* * *

"She's as beautiful as a bride!" exclaimed an enthusiastic manager, as he glanced over the auditorium of Niblo's Garden Monday. On that evening it was opened to the public for the first time under Messrs. Poole and Gilmore's joint management. The new decorations are handsome and thoroughly give the standard theatre an appearance of brightness and freshness. The auditorium has been artistically frescoed and a new drop curtain by Henry E. Hoyt has been hung. This has for its subject A Midsummer Night's Dream, and the talented artist has illustrated it in magnificent fashion. Nothing is so essential to the comfort of a theatre as a drop curtain which will rest the eyes in the intermissions. A romantic subject of this nature is therefore all the more grateful after the endless painted satin draperies hung in most of the theatres and upon which our eyes are weary of gazing. The lobby has been entirely refrescoed and presents an attractive appearance from the street.

Youth was the programme, and the melodrama gave apparently intense delight to the assemblage that crowded all parts of the the theatre. Gustavus Levick played Frank Darlington, and looked as handsome and manly as did Osmond Tearle at Wallack's last winter. Emmie Wilmot made a good impression as the adventuress, Eve. Mrs. Poole was a good substitute for Mme. Ponisi as Mrs. Darlington. Fanny Addison repeated her success in Mrs. Walsingham. Miss Addison belongs to that class of the English school of actors most acceptable to the American public. She would be an acquisiton to any stock company in the city. Sarah Lascelles was very attractive as Alice Wenlock; but she was not quite equal to the task of representing sentiment. Mollie Ravel captured the gallery, who invariably greet with tumultuous favor, such a bright soubrette is she. The rest of the cast, notably Messrs. McClannin, G. W. Thompson, J. W. Murray, Forbes Dawson, Frank Lamb and George Jordan, who respectively filled the roles of the Rev. Mr. Darlington, Colonel Dalton, Major Reckley, Willie Spratley, Larry O'Pheesey and Tom Cardham were efficient. The Wallack scenery and properties were used, not to speak of dresses and military accoutrements, and a very satisfactory representation of the brilliant show play was had. On Tuesday night the theatre was jammed again, sharing in the general prosperity ushered in with in the beginning of the week.

* * *

There are New East Lynnes, New Deborahs, New Leahs, New Magdalens, etc., and Charlotte Thompson is presenting this week, at the Windsor Theatre, a New Jane Eyre. It is about seven years since we last saw Miss Thompson in Jane Eyre—somewhere in the West—and she was then supported by a much stronger company than she is surrounded with at present. But the company will no doubt improve as the season advances. The new version does not seem to be any improvement on the old. The prologue presents an offensive feature in the Rev. Brochelhurst. The canting speeches of this character should have been modified in the new version. To thus burlesque the cloth upon the stage cannot be but distasteful, not alone to the reverent, but to all who possesses delicacy of feeling.

Miss Thompson endows Jane Eyre with the same vein of tenderness as of yore. Like Maggie Mitchell, she seems to possess the secret of perpetual youth. She was warmly received on Monday night, and carried off many floral gifts. The Lord Rochester of C. G. Craig was at times stilted; but his wooing of Jane in the last act was very effective. Maud Mowbray did not make a very good Mrs. Reed, Jane's cruel aunt. J. L. Wooderson was a little too heavy for the bad-boy, John, in the prologue; but he kept the gallery in good humor by his make-up and business as the flunkey in the succeeding acts. Charles Drake played Col. Dent, the mutual friend, very indifferently. This part has evidently been cut, as it seems now to have no particular connection with the plot. William Yerance did Brochelhurst very well; but of his foppish Frenchman, Achille de Leon, the same cannot be said. Mrs. Jourdan assumed the part of the housekeeper, Mrs. Fairfax, very acceptably. Carrie Reynolds, a voluptuous young lady—a sort of amplified Davenport—played Lady Ingraham. She is very handsome, and her figure had a stunning effect upon the East siders. Little Clara Thropp looked sweet and interesting as Adele, Lord Rochester's adopted child. Jane Eyre will remain the bill this week at the Windsor, and will then go on a tour of the New England circuit. Business thus far has been very good.

The Musical Mirror.

The Mascotte, as given at the Alcazar, is not by any means a well-balanced performance. Taken at its best, our American version is inapt and clownish, and we cannot in conscience say that its representation, as at present conducted, does anything to redeem its dullness. Miss Richmond is a pretty woman and she has not a bad voice, although a somewhat veiled one; but she cannot act the part nor sing the music of Bettina as it should be acted and sung. Pauline Hall looks very bewitching as the Princess. Charles Durgan, above all the cast, is up to the requirements of his character. He is a really good Pippo. Mr. Norcross is a clever organizer and manager; but he cannot act nor sing the part of Lorenzo; neither can Mr. Morris, his successor. The chorus and band are good and the ballet is excellent. Mlle. Lepri is undoubtedly one of the best ballerine we have ever had.

* * *

The Snake Charmer still attracts crowded houses at the Bijou Opera House. Selina Dolaro is as languorous as ever, and Lily Post as charming a charmer as can be desired. Had Mother Eve been as cunning, she would have tempted the old serpent, instead of being tempted by his snakeship. The chorus is as fresh and powerful as it always is when Col. McCaull has his own way; but a little more care in the training and stricter attention to the pianos and fortes, a little more shading to the picture, would be an improvement. There is a nasal contralto voice somewhere among the coryphees that would be the better of a little sand-papering. On the other hand, there is a really excellent tenor voice that makes itself heard in a full sonorousness that is worth its weight in gold. The Snake Charmer is to move up to the Alcazar Saturday night. It will make a splendid spectacular opera with a ballet and other things conforming. In its present shape it is somewhat unsatisfactory. We long for the regular season, when we shall have really good musical presentments, with ample orchestral power, and John Howson.

* * *

Harry Widmer is busy composing some very pretty and appropriate music, choral and orchestral, for Maggie Mitchell's new play, Elsa, which is to open at the Park Theatre, September 2. We have heard some of the numbers and they are very good.

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The Chinaman in the Snake Charmer has a peculiar and somewhat astonishing feat to perform. He is seen to go off to keep the appointment made by Djemma with Prince Mignapour at the Kiosque of Roses, and steals the Prince's cloak to help him to personate that frail piece of royalty; but lo! in the next scene he is doing a song and dance when he is supposed to be making vicarious love to Djemma, and the discriminating public and equally sagacious press never see the discrepancy! Miss Guthrie has been suffering from a severe cold, and consequently could not do herself justice as Bengaline. Nevertheless she is a clever girl, and will succeed.

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The Australian papers speak goldenly of Emelie Melville's reappearance in the golden land, where she was a great favorite some years ago.

* * *

Ernani, one of Verdi's most exacting operas is to be done at a beer garden in San Francisco. Oh! Tempora! Oh Moses! what is opera coming to? We cannot tell; but where it is going to we see plainly.

* * *

Grossmith, the comedian who is to create a part in Gilbert and Sullivan's forthcoming opera at the Standard, is the original Bunthorne, and one of the funniest men in public or private that ever cracked a bottle or fathomed a bowl. His father was a humorist of the first water many years ago.

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Mr. Anderson has been appointed to the position of music director at the Grand Opera House. He is by all reports a thoroughly competent musician, and will probably lift that department to its proper importance. Wofully slighted of late.

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A new version of Apajune will be presented at the Bijou Opera House during the coming season without Mr. Casselli. Perhaps under such circumstances it may show its real worth.

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The Children's Patience at Wallack's improves nightly. Little Jennie Dunn has got over her cold and sings very nicely now. There is still a too perceptible straining; but the improvement since the first performance is very notable. Take it easy, little one!

* * *

The only real objection that can be raised against the employment of children in musical pieces, is the fact that the human voice changes its register at from 12 to 18 years of age, and that, if it be used during the transition period, it will be strained and lose its tone. In cathedral choirs the boys are dismissed as soon as their voices show the least sign of breaking, and all masters of the art of singing will assure us that the use of the voice at the critical period of change is ruinous to the organ. The Children's Protection Society should, therefore, bestow its care on those above sixteen years and not on those below it.

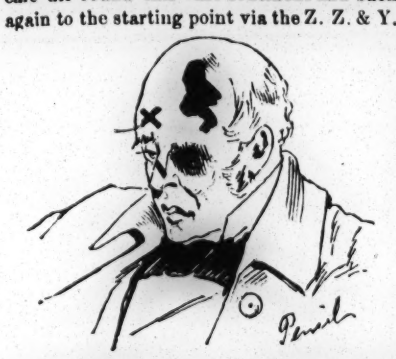
—Jennie Kimball and Little Corinne are in Winnipeg. Mrs. Kimball writes that they find the country decidedly pleasant and the residenters are receiving their performances of The Mascotte with much delight.

Pen and Pencil.

The carnival of blood has set in. The ponderous roar of the Heavy Villain, the piercing shriek of the Leading Lady, the shrill staccato of the First Old Man, the lugubrious wail of the Leading Actor, the magpie chatter of the Soubrette, the grumbling gabble of the funereal Comedian mingled with "quick hurries," the sharp report of pistols, the clash of daggers and swords, the clinking of vials marked "Poison" in red ink, the stage carpenter's impudent assumption of authority and the property man's appropriation of the dressing-room to convert into a magazine and laboratory in which to store dynamite and gun cotton, smoke five-cent reinas and mix together the ingredients of blood—these sounds now heard on every side betoken the opening of the great conflict.

The bombardment of the Public with Melodrama has begun!

The first shot was heard at the Union Square Monday night. It's echo rolled from soul to soul, from the Morton House cafe all round this vast continent and back again to the starting point via the Z. Z. & Y.



Z. and Raspberry Park. Nat Goodwin and Edwin F. Thorne, Esq., were the brave gunners to bang away first, and they worked at their weapons Monday in a way that did my heart good.

A "preliminary" or a "supplementary" season at the Square I have been taught to look upon with suspicion, so it was not strange that I shook my head at Pencil and Pencil shook his head at me when Jim Collier came in and took a seat down in front before the curtain went up on The Black Flag. A dim phantom murmuring a prayer labelled "Coney Island" played havoc in that portion of our memory devoted to the sepulture of unwholesome things like Smiff, or crazy John Rogers. But everything went, if not to a queen's taste, at least to the entire satisfaction of about 300 members of the profession who sat in front. I saw tears on Madame Ponisi's nose when Ned did the snivel act, and Frank Sanger was heard distinctly saying "bravo," in an excited voice, when Thorne took a header through fifty tons of rock, in the fourth act, and emerged on the other side in time to avoid the Portland prison wardens and get rescued in a yawl that bobbed up and down with the rapidity of a sewing machine needle. Basing my opinion on these affecting incidents I concluded that The Black Flag was a go of the most pro-

nounced character; for who ever heard of actors doing anything but "queer" a play on the first night before? In this case they were harbingers of good luck, and managers instead of shutting 'em out on first nights hereafter will be rushing around to implore the acceptance of private boxes and the best seats—for of such is the nature of ye manager.

Ned Thorne—"Handsome Ned" he was appropriately called in Philadelphia a few years ago—plays the principal part with an air of simple honesty and simplicity that is as difficult to assume as any style of characterization in the dramatic art. He was excellent throughout, and carried the petticoats with him in a manner that reminded one of his brother Charles. The chief faults of the representation were the occasional breaks Thorne made in the matter of dialect. He spoke in the lingo of some English seaboard county, and while it lasted it was, like Sam Weller's poetry, "werry good," but it was not sustained throughout the play, the actor now and then dropping from provincial British to plain United States.

Blood was spilled in large quantities twice during the progress of the play. The first time was where Tug Martin got at the old man and clubbed the life half out of him, just to get some money and place suspicion on Ned Thorne's head, thereby materially assisting to prolong the plot. Well, when old gentleman Vairrey came on, with his face covered with gore, a lady got up and went out, because she could not stand the horrid sight of stage blood. But the rest of the audience enjoyed the red property clot that decorated the old boy's head piece. Later on, when Ned was shot, by a pistol that did not go off until after the blood was put on Ned's clean white shirt by the

man in the wings, the blood had a different effect. People laughed and several said the blood was too profuse and too thin. I guess they were about right.

One of the biggest stars on the bill was the silver-plated bicycle, which had a line by itself bigger than the gothic type in which Mr. and Mrs. Goodwin and Thorne's names were printed. The managers weren't wise. The bicycle, though effective, didn't deserve to be starred any more than the whip used on Florence Robinson by old Varrey in the second act with striking effect, or at least not more than its rider, Jack Saville, should have been. A first class bicycle can be bought for $90. Such a bicycle, not owing its public appearance to manufacturers in search of advertising, would not

have to have a bold line on the bills. This is advantage number one. A bicycle travels faster than a country sheriff's horse. This is advantage number two. The man who rides the bicycle is a veritable Narcissus. Jack Saville is a reliable actor who seems to be shoved into a line of parts that vary not the slightest from one another. It is either this or Saville never varies. On second thoughts the latter theory seems the more probable. He is gentlemanly and agreeable in manner, but his sameness becomes confusing as it is associated with such a medley of different surroundings. Still he got through very well and knew his lines. If he would only get out of his familiar self some day—on the spur of the moment! As the school girls say when they dream of getting rich husbands, the wish is "too good to come true."

Ruth Glyndon. That's a pretty name, but its given to an old lady who is mauled and

bounced out by the pleasant individual who is her husband. This is a sort of reversal of the Gretchen and Rip squabble. It is certainly not as affecting, for the only sentiment inspired in the mind of the impulsive auditor by such treatment is that of extreme disgust. However, Ruth has her son Harry to take her out into the storm in a respect

able manner. Poor Rip had nobody but his dog Schneider. Florence Robinson did not make up to look old enough. That's the trouble in giving old women's parts to young women. Yet, with this exception she gave a very satisfactory representation of Mrs. Glyndon.

Nat Goodwin is a big favorite. He is also a versatile comedian. The part of Sim Lazarus, S'hellup me, doesn't give him half a show, so it is not to be wondered at that he does not shine luminously. His Whitechapel dialect and appearance are delicious and, unimportant though the character may be, for it receives full justice at Nat's hands.

Naomi might have been given into better hands. Agnes Proctor is a metallic actress, without a drop of tenderness in her organization. Therefore, she is not interesting as Naomi. Mrs. Goodwin is clever as Ned—very clever. The struggle with skipper Handysydes is funny. If you don't believe me, take a look at Pencil's picture of it! There! Didn't I tell you so?

"Left! Right! Left! Right!" These are the rebellious convicts who help to lend a flavor of crime to The Black Flag. They succeeded so well and their influence was so powerful that after the play the boys in the gallery formed in single file, and with the regular lock step, including the emphasized stamp of the left foot, they stumped out of the theatre and across the park.

There seems to be a fortune in The Black Flag. Wednesday night, at eight o'clock, there was a shower, and the temperature was too high for the good of the theatres, but as I sat at my luxurious desk in THE MIRROR building, I saw an immense crowd shoving to get into the door. The night before I found the house filled, and actually saw a man with $1.50 in his fist actually turned away (cursing his luck) by Leigh Lynch. Mr. and Mrs. Goodwin and Mr. Thorne are all good fellows, and I shall be glad to see them making money fast. They certainly will do this or I'm not a theatrical prophet.

PEN.

London News and Gossip.

LONDON, August 9.

In commencing his season by the production of a sensational and domestic drama entitled Pluck, a story of £50,000, written by himself in collaboration with Mr. Henry Pettitt, Mr. Augustus Harris has acted as any other man would have done in his place, and has, I believe, in following the policy of his previous seasons, met the expectations and wishes of the popular and enthusiastic audiences that have been taught by Mr. Harris to throng the pit and gallery of old Drury as much in August as they have always done at Christmas time.

In the preparation of his novelty Mr. Augustus Harris was doubtless conscious of the dangerous rivalry with which he had to deal in the public recollection of his own previous attempts, and was manifestly determined that the present season's entertainment should be mounted as artistically as were the plays of the two previous years, and should, if possible, be made to cost more money. That the result has been all that the enterprising manager desires, I have little reason to doubt. The adverse expressions of a few persons at the end of the play really meant nothing more than a hint that the piece had lasted until near midnight (a circumstance owing to the delays of a first performance), and had been emphatically gainsaid in advance of the enthusiastic applause of every tableau, the popular approval having been the greatest after the penultimate one. Dramas of the character that public taste has of late years so eminently favored do not appeal to nor deserve that sincerity of criticism which we should apply to a classical play in blank verse or to an old Haymarket comedy. The author's duty is differently directed from what it once was, and the critic would do well to remember that we do not judge a Giorgione and a Teniers from the same standpoint. The drama at present in vogue has to supply as many strong and effective tableaux, and to give a liberal management as much opportunity for lavish outlay as possible. I frankly admit that, as a drama, Pluck is unequaled. The first two acts are excellent. The course the plot is about to run is clearly set forth. The motives actuating the various characters are developed at no unneccessary length, and the dialogue is to the point. But when we reach the later incidents of the play, the literary merit is much less conspicuous. It seems here as though the authors had inflexibly resolved that a certain number of hairbreadth 'scapes should be introduced subsequently, and that as time was advancing, it would be best to illustrate them as quickly as possible. Only by some such theory can we account for the fact that Pluck is a lively and pleasant piece at starting, but wearies a little after the fourth act of the seven over which the action is distributed has been passed. Revision and strengthening of the final scenes might do much to help the piece towards attaining a popularity sufficiently pronounced to warrant its being kept on the bills for some months.

In its stage mounting, no Drury Lane production has shown signs of more careful superintendence. It is probable that after the gossip prevailing for some two months past respecting the railway accident scene, too much may be expected from the representation of an accident of a harrowing nature, although it must be admitted that the utmost use seems to have been made of the space at command. An engine is thrown off the line, a carriage or two completely shattered, and before the *debris* can be cleared, or information forwarded to the nearest signal box, a train rushes along from another direction, and the terrific collision causes the engine of the second train to be hurled upon the ruins of the first. For this scene the spectators across the footlights are fully prepared. The wrecked train contains among its passengers a married woman, the heiress to £50,000, and her child. If the former could be killed, the money would fall into the hands of a villain who has married the young lady upon whom the fortune would devolve. This villain, by name Stephen Clinton, has no redeeming qualities removed from his good looks and plausible manner. In a contest with Jack Springfield for the hand of Florence Templeton, a banker's daughter, he is the victor; but he gains her hand only. The lady has, indeed, only married him out of pique, as through Clinton's machinations she is induced to believe that Jack (the "plucky" young hero of the drama) is on too friendly intimacy with the married woman before mentioned. Jack is the adopted son of a wealthy and eccentric middle-aged Jew, Bevis Marks, who is also considerably chagrined at his *protege's* supposed indifference to social decorum. A few words of mutual explanation would clear Jack; but if these words were uttered at this early portion of the play, another plot would have to be provided. Jack is really sheltering Ellen Maitland and her child because his friend George Maitland is compelled suddenly and secretly to quit England for a time. Jack is high-spirited and impatient of control, and Marks is inclined to be obstinate and domineering; so they separate. The scene of 1 is opening act is the garden and lawn of a baronial hall, the centre of the stage being filled by the trunk of a gigantic oak, whose lower branches shelter a circular seat. The promise of an interesting drama is continued through the next act, which takes place in the hall of the Cedars, the residence of Florence's father, a banker. The servants are assembled on the staircase and just outside the door of the dining-room, listening to the speeches delivered at the wedding breakfast given to Florence and her husband, the scheming Clinton. Whilst the bride has gone to assume her travelling attire, Clinton is informed by a ragged, rascally dependent, Peter Keene, of the existence of Mrs. Maitland to whom the £50,000 belongs if she will claim it. Affairs are desperate with Clinton, as it is already known to Marks and his father-in-law that he has committed forgery. It is vital to him that Florence should get the £50,000, and he promises Keene a tenth part of this amount if Mrs. Maitland can be effectually got rid of. Keene has very few compunctions, and knowing that Mrs. Maitland and her child are coming to London that night by a certain train, he tries his hand at wholesale murder by placing a sleeper across the rails. The line is supposed to skirt a public road, and access is gained to a footpath on the other side by a wooden bridge. The rails are hidden from the view of the audience by a low hedge, through sundry gaps of which Keene is seen at his fell work. Just by the bridge is a tall semaphore, and from this the change of lights announces to the approaching train that the line is "clear." The whistle is heard from the distance, the noise of escaping steam becomes more distinct, the engine and carriages come round a curve beneath the bridge, there is a crash, and the toppling over of the engine is followed by the tumult among the passengers. In the midst of the excitement the railway guard looks at his watch, and shouts that another train is due to pass the bridge on the other line. Maitland's child has not yet been rescued from the wrecked train; but, as usual, Jack Springfield is at hand whenever any example of "pluck" requires to be set, and he drags the child from her impending doom just as the other train dashes up and is telescoped in the obstruction it encounters. In the confusion Clinton, who has been arrested for the forgery just before starting for his honeymoon trip, and is in the same train with a detective, eludes pursuit and breaks into Templeton's house, to murder the owner, who is the most important witness against him on the charge for which he has been taken into custody. It is unnecessary to enter at length into the side issues of the story involved in the attack on the bank premises, and the breaking of the windows by the mob, the distress of Maitland's child in the precincts of Piccadilly on the night of the great snowstorm in London, or the culminating scene of the conflagration. In the latter, the side of the house facing the audience is open to view, and the *dramatis personæ* are seen ascending the stairs to the various rooms in which the action alternately occurs. Mrs. Maitland and her child are asleep on the first floor; so Clinton, after visiting Keene, who dwells in the room above, locks them in and then sets fire to the ruinous old dwelling. The flames burst forth and prevent ingress or egress by the stairs, and, amid excitement and stimulating cheers from the firemen, the police and the crowd, Maitland (who has returned from abroad) and the gallant Jack enter the burning building by the upper windows, and thus release the frightened inmates. On this tableau the curtain finally descends.

It will be seen from this hasty summary that no great call is made upon the histrionic abilities of any one concerned; but almost all do what is possible to keep up the interest in a plot which for dramatic effect deals a little too much in anti-climax and intricacy of detail. No better representative of the villain Clinton could possibly have been found than Mr. Barnes, for whose dashing iniquity the whining rascality of Mr. H. Nicholls' Keene forms a most telling foil. Mr. Harris, as Jack Springfield, shows very marked improvement, playing the part with genuine spirit and natural ease. Miss Caroline Hill has little to do as Florence Templeton, and the same may be said of Lydia Foote, whose reappearance on the stage as Mrs. Maitland is heartily welcome. But they, together with Mr. Dacre, make much out of little, whilst Miss M. A. Victor, an old favorite elsewhere, proves more than capable of all that is asked of her.

Fun on the Bristol was produced at the Olympic Theatre on Monday night before a large and enthusiastic audience. Jarrett is in high spirits, and Sheridan says a London audience are quick and sympathetic. I believe Jarrett has taken the theatre for only three weeks; but if the play catches on he may extend the engagement.

The regular season at the Surrey does not begin until later on in the month, when Messrs. Conquest and Merritt contemplate the production of a new melodrama called Real Life. In the meanwhile, however, the stage is occupied by the American play Unknown; a River Mystery, which proves very much to the taste of its new audience. The sensational scenes here are sufficiently startling, and the conduct of the plot is sufficiently brisk, to retain the attention of spectators throughout; and the author, Mr. John A. Stevens, represents the hero of his play after the fashion approved by many transpontine play-goers.

If all I hear be true, Mr. Lawrence Barrett had a good time in England, thanks in many respects to Mr. H. F. Gillig, of the American Exchange, who, when he does take a fellow up, makes it lively and pleasant for him. I met Gillig t'other night in a box at the Adelphia Theatre with Gov. Bigelow, of Connecticut. He introduced the Governor to Mr. Irving, who was in an adjoining box, and the two chummed wonderfully, so much so in fact that the Governor invited Mr. Irving to spend a few days with him when the tragedian goes to New York next year.

Manners after all count for nothing in this world. I see by *Truth* (Labouchere's paper) that W. S. Pinafore Gilbert has been blackballed at the Royal Yacht Club. Some months ago he was pilled at another club, and, if I mistake not, the Garrick rejected him. Here is a conspicuous illustration of a clever man being unpopular in consequence of his brusque and swinish manners.

I hear that Sara Bernhardt has bought the Ambigu Theatre for her son Maurice. This youth is about seventeen, and a "sweet young man is he," according to all accounts. He will make a nice manager.

HOWARD PAUL.

—On the 27th of August the Kiralfy Brothers will produce The Black Crook at Haverley's Theatre, in Chicago, and on Sept. 4, they will start a second company out from the Globe Theatre, Boston, to open in Around the World in Eighty Days.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

BOSTON.

Boston Theatre: The regular season opened with the production of Pettit and Conquest's melodrama, A Free Pardon, a work in which villainy insists upon not being foiled, and concocts plan after plan with commendable forethought, until about 10.30 every evening, when he kindly allows himself to be shot, and then it seems strange that so persistent a villian does not arise from the grave in another act and try once more. Yet with the many improbabilities and inconsistencies, it is, nevertheless, interesting and entertaining, the splendid stage setting and admirable acting of the company doing much to make one overlook the shortcomings and to listen patiently to the rather uninteresting dialogue. The scene in the second act, representing the canal lock, was placed upon the stage in fine style and received with applause every eveniug. The characters appear to be old frieuds, returned from a summer vacation, and give the members of the company but few opportunities, although these opportunities are not allowed to pass by. Mr. Redmund and Mrs. Barry, as the unfortunate husband and wife, acted their parts in a manner which won the sympathy of the audience, Mrs Barry especially winning much applause and bringing tears to the eyes of many in the scene with her child. Mr. Coulter had a most disagreeable character as the villian, and deserves great praise for his acting, giving one of the best performances. Mr. Magutuness as the Jew, Isaacs, had a character similar to Mo Jewell, and it is unnecessary to state that he allowed no opportunity to pass. One of the hits was made by the child Tommy Russell, who appeared as the stolen boy, at once becoming a great favorite. A Free Pardon will be continued during the week.

Boston Museum: It is doubtful if Billee Taylor has ever been presented in a more satisfactory manner in this city than at the Museum last week, great care being shown in all the details and the company and chorus giving the utmost satisfaction. The most prominent feature was the admirable make-up and by-play of George Wilson as Ben Barnacle, his every appearance upon the stage being greeted with laughter and ap plause. W. H. Seymour as Capt. Flapper, Harry Dixey as Sir Mincing Lane and Elma Delaro as Eliza Dabsey, also deserve special mention. Irene Perry, as Arabella, was very bright, and the little scene which she and Rose Temple introduced from the operetta of Sullivan and Tug Wilson was received nightly with applause. E. Connell presented the character of Christopher Crab in a somewhat exaggerated manner. This week the regular dramatic season will commence with the first production in America of Pinero's comedy, Imprudence, with Barron, Warren, Wilson, Hudson, Mason, Ham, Miss Clarke, Mrs. Vincent, Miss Bartlett and Miss Blanchard in the cast.

Park Theatre; This house opened its doors Saturday evening, presenting a handsome and attractive appearance, the many alterations and improvements meeting with the appreciation of the large audience pres ant. Divorcons was the opening attraction; and the comedy met with great success, as shown by the laughter and applause. Max Freeman, Charles Wolcott and Miss Lingard deserve great praise, their acting being awarded much laughter and applause. They received many recalls. The piece was magnificently placed upon the stage, the interior set in the first and second acts being particularly rich and fine. Divorcons will be continued during the week and will undoubtedly attract large and well pleased audiences.

Oakland Garden: Alice Oates attracted large audiences, presenting Mascotte and Princess of Trebizonde, the first named opera giving the utmost satisfaction. The Oates presented Bettina in a neat and artistic manner, and the support was for the most part commendable. This week, the Harris Comedy company will present Mrs. Partington, with Charles Fostelle as the widow.

Globe Theatre: The Merry War will be the opening attraction this week, the company, including W. T. Carleton, Dora Wiley, Fanny Wentworth, Miss Reiffarth, Mr. Golden, Herr Adolfi and other well-known artists.

Howard: The season will be opened at this theatre, which has been extensively improved, with a first class company, including Harry and John Kernell, Wheatley and Trainor, Harry Morris, the Four in Hand, Kitty O'Neill, Molly Wilson and others.

Items: The Boylston Museum has been closed and work already commenced; the improvements to be made being many, and the theatre will have a neat and attractive appearance. It is not yet decided to change the name; but as it is the intention of the manager to give entertainments of a much better nature, a new class can be more easily catered to it if the name should be changed, causing people to look upon it as a new theatre.—Mark Sullivan and Tony Williams, the well known and promising young comedians, leave the city Wednesday, to join the Coriune Merriemakers, Mr. Sullivan appearing as Dan McCrew, and Mr. Williams as Dick Mendrew, in the new comedy Bijou. Uncle Tom's Cabin will be presented at the Garden next week.—Mr. Frank Haynes has been re-engaged as chief usher at the Park Theatre. Al Lipman was in the city recently.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): The new floor on the stage is nearly completed and general renovation proceeds leisurely while the carpetings will not be laid until week previous to opening. Additional bookings are Lotta, Rnea, John T. Raymond, Denman Thompson, Hanlons' Combination, Rice's Surprise Party and Rice and Hooley's Minstrels. Some open dates remain. A new lease of the grand entrance from the avenue has been secured. This house is one of the best arranged in the country, and were it somewhat larger to accommodate the increased attendance, it could be accounted very nearly perfect. Since the exit of the excellent stock company, four years ago, it has been playing first class attractions, improving the quality each succeeding season. It is remarkable how members of that once famous stock have scattered. Effie Ellsler has made a world wide reputation as the original Hazel; Frank Weston renders valuable assistance in same company; handsome Adelaide Detchon and James Haworth have become prominent by engagements at Wallack's and Boston Museum; F. C. Mosely goes with Lawrence Barrett; J. B. Curren continues with F. B. Warde another season; R. E. Graham is one of the leading lights in Minnie Palmer's co.; John Ogden was stage manager of Hundred Wives combination last year; Eva G. Barker with Child of State combination, while pretty Ella Hatton is somewhere but quite unheard of. They are all succeeding admirably and do credit to Cleveland.

Academy (John A. Ellsler, manager): Almost the entire interior has been painted, papered and gilded, so that the opening scenes of another season will have a rich and tasty appearance. Beginning 21st, a preliminary season of three weeks will be participated in by Le Clair and Russell, the protean comedians, in their three-act drama entitled Just in Time. Professor Hartz and his new combination, and McIntyre and Heath's Minstrel and Novelty company. The regular dramatic season will be opened by Fred Warde, Sept. 11. The bookings are more attractive than last season. Among the new ones we are to have—Marion Elmore in Chispa, Roland Reed's Cheek company, Harrigan and Hart's Squatter Sovereignty, Willie Edouin's Sparks, Acme Comedy company, Mdme. Geistinger's German Opera company, Bartley Campbell's White Slave, Mrs. Joshua Whitcomb company, Annie Pixley in M'liss, Clayton's All at Sea, Manchester and Jennings Specialty combination, Across the Continent combination, Rose Eytinge, J. Z. Little's World company, Maffit and Bartholomew's Pantomime and Specialty company, Duff's great play Mankind, Alexander Caufman and company, Leavitt and Pastor's organization, and Davene's consolidated allied attractions. This gives us a nice list of attractions not seen here last season, to which may be added old time favorites as follows: Minnie Palmer Graham company, Gus Williams as One of the Finest, Joseph Murphy, Effie Ellsler in Hazel Kirke, The Harrisons, Kate Claxton, Baker and Farron, Only a Farmer's Daughter combination, Tony Denier's H. D. company, Mme. Janauschek, John A. Stevens, Buffalo Bill, Frank Frayne, Leavitt's Minstrels, Rentz-Santley company, and Harry Meredith in Ranch 10.

Items: The "amusement man" of the *Herald* bungles things theatrical pretty badly sometimes, and the recent notice of academy attractions was one of the times. He says: "The preparatory season will open on August 21st, with the sensational drama, Just as I Am, by St. Clair and Russell." He further announces Annie Pixley in Ranch 10, which will be news to the lady. He divides Minnie Palmer and R. E. Graham into two companies, which will not enhance their previously excellent performance of My Sweetheart by any means.—Prof. Darby left for his home in Toledo last week, after settling up his Theonore Thomas accounts. Sorry to say he comes out loser.—Kittie Rhoades and Manager W. R. Ward returned from East last week, feeling better for the trip. —J. B. Curren leaves this week to join Fred. Warde's company at the opening of their season at Newcastle, Pa., 31st.—Ettie McCormack goes to Chicago this week to reorganize the McCormack Dramatic company. —Charles Drew joins Ford's Opera company as leading baritone, in St. Louis, at Urig's Cave, 28th.—O. M. Stone, business manager Chicago *News Letter*, was in town 17th, combining business and pleasure.—Gus G. Heage and the Misses Lillie V. Cady and Irene DeForrest left 26th to join Felix A. Vincent's combination at Indianapolis.—Nellie Whiting arrived in town last week.—Lillian Cleves' wardrobe, unredeemed by the $100 loaned her to leave town, will soon be sold.—Burt Kendrick is ahead of the Just in Time party.—Messrs. Hanna and Erlanger indulged in a baseball game 19th.—Flo Crowell is negotiating with Spies and Smart for an appearance in one of Gardiner's companies. Flo is an earnest and promising little lady, and would doubtless succeed if given a fair chance.—Joseph I. Haworth leaves 28th to join John McCullough.—There is a possibility of Prof. Puebringer's opera, Anna Liese, being added to the Ford Opera company's repertoire.—A Ladies' Orchestra this week at Haltnorth's Gardens.—The *Sunday Sun* man is away ahead of time in his notice of opera house improvements.—Manager M. E. Gaul is negotiating for the appearance here of Gilmore's Band in a series of concerts which would be well patronized. He also opens the Litta Grand Concert Company's season at the Tabernacle Oct. 16. The company will comprise Mlle. Litta, Ernesto Baldanza, Julius Bereghy, Annie E. Beere, Louis Blumenburg and Joseph Harrison. Mr. Gaul also has the Fanny Kellogg-Brignoli Concert company under his management, it following the Litta engagement latter part of October. A number of theatrical and newspaper men will leave 26th for Chicago to attend the Mather debut.—The Comique boasts a *Right* in Time combination this week.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Thatcher, Primrose & West's Minstrels opened to a big house on Monday night and were enthusiastically received. The entertainment was an unusually good one and was singularly free from any vulgarity. Every feature was enjoyable, from the overture to the afterpiece. The jokes were new, the singing fresh, and of a decidedly interesting nature, and the dancing tasteful and artistic. George Thatcher is a host in himself, and Hughey Dougherty a most attractive feature. The closing piece is so far superior to the general run of minstrel burlesques that it calls for favorable notice. Next week Adam Forepaugh's Humpty Dumpty.

Monumental Theatre (James L. Kernan, manager): The week just closed was a good one for the management, and the bill presented very satisfactory. The Kernells are certainly Irish comedians of the first water, and the Monumental Quartette gave some of the finest glees and quartettes heard on the variety stage for some time. Kitty O'Neill and Little Rosebud did a very neat double clog, and Mollie Wilson appeared in the usual serio-comic turn. The Sea of Ice was billed for this week, but for some reason it was postponed until next. On Monday the bill embraced Charles Ellis and Clara Moore, in sketches; Charlie Banks in a negro stump speech; Moore and Lessinger, the Dutch team; the Monumental Quartette; Ella Wesner; the Four Shamrocks; Carrie Howard, serio-comic; Sheffer and Blakeley, song and dance, and the European ballet led by Mlle. Gossi.

Front Street Theatre (Dan A. Kelly, manager): The drama for this week is Our Hebrew Friend, in which Dick Gorman appears as Levi Isaacs, the Jew. It is of the sensational order, but the character of Isaacs is well played, and the support was quite good. The olio included: Lizzie Derious, vocalist; Morton and Knowles, musical team; Morton and Bryant, song and dance; Dan Collyer and Dan Kelly, in sketches, and Billy Kennedy in a negro act. Next week: Sid. C. France in Dead to the World.

Items: Sam Fort was in town last week looking after some matters relating to the Academy of Music. He is enjoying a much needed rest up among the hills of Carroll County. Jack Randolph, of Baltimore, has been engaged to do the part of Skidmore in Mighty Dollar.—The regular season of the Holliday Street Theatre begins 28th, with Barlow, Wilsona nd Company's Minstrels.—The season at the Academy begins Sept. 25.

CINCINNATI.

Heuck's Opera House (James Collins, manager): John W. Morton's Big Four Minstrels terminated their engagement with the performance 18th. The largeness of the attendance at the circus naturally tended to demoralize the financial success of the company's week although the close of the engagement developed a slight balance on the right side of of the profit and loss account in Jim Fennessy's ledger. Tony Pastor's clever troupe followed 19th and attracted an immense attendance from the outset. Jacques Kruger's eccentricities and the Vivian Sisters' musical sketches were favorably received as also Lester and Allen's specialties. The ensuing attraction for 26th, will be Harry Webber in Flint and Steel followed in turn by The Merry War combination, Sept. 4.

Items: W. C. Coup of circus fame was in town 15th.—Minnie Maddern who has been sojourning in our city for several weeks took her departure 16th for St. Louis.—Harry Sellers, formerly connected with the Buffalo Bill combination, has now linked fortunes with Tony Pastor's troupe and is doing some effective advance work in behalf of the latter organization.—Precocious little Tillie Cohen has been secured by stage manager Harry Vance to do the "child parts" for John McCullough's company. Lev. Seele, who has been summering at Flemingsburg, Ky., returned to the city 18th.—Gus Williams will personate One of the Finest at Heuck's dur-week beginning Sept. 18.—Matt Morgan who supervises the show department of the Strobridge Lithographing Company, has been temporarily secured by manager Miles for the purpose of helping out scenic artist Waugh in designing the new drop curtain of the Grand. George Thompson of Robinson's is also busily engaged assisting in the scenic adornment of the Grand.—Frank P. Weedon and Charles Elliott, of Chicago, are at present quartered in the city.—Since that Chicago banquet commemorating the instantaneous success of Taken from Life, Bob Miles has been assiduously devising some plan to testify his appreciation of that "noblest Roman of them all," John McCullough, and, none other presenting, has arranged for the artist's portrait in oil from one of Landy's photographs to adorn the space just above the proscenium arch of the rejuvenated Grand Opera House.—It is very probable that Steve Egan who poses as Pythias to Harry Lewis' Damon will succeed Daniel W. Clifton in the box office at Robinson's.—Alexander Wurster, director of the German Theatre, St. Louis, visited our city 15th.—Morton's Big Four Minstrels opened at the Opera House, Lexington, 19th.—Adam Forepaugh's circus scarcely realized Cincinnati expectation, but attracted an immense attendance during its few days stay.—John F. Hennigan and Miss Kate Beebe left for St. Louis 20th, joining the Minnie Maddern combination, which opens its season in latter city 27th.—It is now definitely settled that Thatcher, Primrose and West's Minstrels will inaugurate the season at the Grand, Sept. 4, and that the Hanlon Brothers with Le Voyage en Suisse follow 11th.—The Herbert Brothers, whose acrobatic act is one of the leading features of Forepaugh's show, will shortly join Manchester and Jenning's combination The Vine Street Opera House will reopen 20th, with an attractive specialty company, under Charley Smith's management. Not to be outdone by their predecessors, Lester and Allen, whose sketches constitute one of the leading parts of Tony Pastor's attractive programme, announce their intention of forming a specialty combination of their own, in concert with John W. Ransome. The artists selected comprise Annie Hart and Nellie Germon, Donnelly and Drew, Williams and Sully, and the Bordeaux Sisters. If the style ultimately selected is that at present contemplated, the bill posters will experience difficulty in securing blank walls sufficiently large to denote the combination's title, viz.: "Lester and Allen's Brilliants and John W. Ransone's Across the Atlantic Combination."—Harry Vane, stage manager of John McCullough's troupe, left for Detroit 19th, to assist for the production of Damon and Pythias, in latter city, 21st. The event, which is for the benefit of one of the local lodges, will be memorable from the fact that John Lane will essay Damon's role.—Manager Miles has evidently secured a corner on German theatricals, as Geistinger, Josephine Gallmeyer, Herr Barney, the tragedian, and the Thalia Opera Company in the Merry War are all booked at either of his theatres. —Taken From Life will be produced at the Grand during week of October 23, with its original cast.—Smiley Walker is in Louisville, doing press work for Louis Ballenger's Cincinnati orchestra.

ST. LOUIS.

Pickwick Theatre (E. E. Rice, manager): The Criterion Comedy Co. did a better week's business with Fanchon than with Caste; but drama is not suited for *al fresco* entertainment. Wayman McCreery's L'Afrique will be produced 21st, with a fine cast; including Cora Carpenter, Mr. Branson, Pauline Schuler and a superb amateur chorus.

Uhrig's Cave (Collins and Short, managers): Strauss' Merry War has made the most substantial financial success of the season; the Ford Co. appearing to very fine advantage in the several parts. It is drawing very large crowds, and the production of other novelties is postponed for the present. John J. Collins takes his testimonial benefit 21st.

Items: Manager Chas. Pope is expected home this week.—A magnificant life-size crayon portrait of Pearl Eytinge has been received by her agent here. The new drama of Brentwood, in which she will play the leading role, will be produced at the People's Theatre, September 11. A. R. Webb, the manager says that it is bound to be a great success. and he has certainly gathered a magnificent company for its representation. —E. E. Rice announces the following as his new Surprise Party: John A. Mackay, W. H. Fitzgerald, George K. Fortescue, Chas. Dungan, Robert Runnels, W. H. West, Harry DeLorme, San Francisco Quartette, Kate Castleton, Grace Plaisted, May Stembler, Irene Perry, Ida Smith, Rose Dana and Annie Wagner. Season opens Sept. 25.—Manager John W. Norton and his estimable lady are back in town and the genial John is up to his ears in business in connection with the new Olympic and Grand Opera House; but has a little time to chat with his myriads of friends.—Manager E. E. Rice benefited at the Pickwick 18th. He had a large audience and a clever composite entertainment was given.—J. W. Shewell, comedian of McCullough's company left for Detroit 17th. The company give a series of performances there under the auspices of the Knights of Pythias—Damon and Pythias, of course, being the attraction.—W. W. Furst, late leader of the Ford Comic Opera Co. has severed his connection with that company and has gone East. He will probably lead for Salsbury's Troubadours.—May Stembler has left the Ford Co. and departed for New York; Miss Eissing has succeeded her as the orderly in Merry War.—Minnie Maddern's coming engagement begins at Pope's—which theatre she opens 27th. Some of the best paper ever seen here is being put out for Miss Maddern. The engagement will be a big success, for St. Louis is the bright little lady's home city.

NEW ORLEANS.

Except two or three variety houses open, things theatrical are at a decided standstill here. The Criterion Opera company have closed their engagement at Spanish Fort, and all the members of the company, save Messrs. Gorman and Allison, have left for the North. These two leave 19th. M. Lefebre and Prof. Lowe are still pleasing the patrons of West End by their exquisite performances on the saxophone, and xylophone. The Association of the Army of the Tennessee are giving a three days' fete and sham battle in illustration of the battle of Shiloh, at West End, 17th, 18th and 19th. Most of our citizen soldiery participate. The object is the benefit of the Tomb fund of the association. On Sept. 6 an amateur performance of All That Glitters is Not Gold will be given at Spanish Fort for the same purpose.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): No change to be recorded. Taken from Life still goes on the even tenor of its way, and the people sit it out with commendable courage.

Grand Opera House (J. A. Hamlin, manager): On Wednesday night a large audience assembled to witness American Born, the latest of the wild and indescribable London melodramas that our theatre goers are called upon to enjoy (?) Of all the bad and idiotic plays it has been my lot to witness, this one takes the persimmon. It is an adaptation of British Born, one of Henry Pettit's nightmares, and it is a pity that after being born it was ever permitted to live. The Streets of New York, The Lancashire Lass, and even Taken from Life, are dramas of purest ray serene compared to this one. The dialogue is silly, and not even the talents of a good company of actors and actresses can elevate it to a place where it would be recognized as English, let alone American. The comedian (John Dillon) could find nothing in it to create a situation or raise a laugh, so he has provided himself with a trick vest, which will persist in getting up in the region of his cravat, and for the space of fifteen or twenty minutes Mr. Dillon amuses the audience by "pulling down his vest" and letting it spring up again. Ed. Arnott, as the villian, does the only acting in the piece, and has hard work to keep the interest alive. There is a well-contrived fire scene, which must be placed to the credit of the management, and a pretty representation of a volcanic eruption, produced by the aid of a transparent curtain and red fire, showing, by a very simple device the burning lava streaming down the mountain side. These two scenes constitute the drawing power of this parody on the drama, and nothing can save it from oblivion but the fact that people, like moths, like to gather round a fire, and the one as here presented is worth a visit.

Hooley's Theatre (R. M. Hooley, manager): Michael Strogoff has attracted good audiences, and has given pleasure to the spectators. It will run one more week, when the old favorite, Black Crook, will be produced, with everything new.

Olympic Theatre (J. H. Meade, manager): May Antonio's variety troupe have given a good entertainment the past week, and the regular season commences on Monday, 21st inst., with Harry G. Richmond in Our Candidate, together with a specialty troupe.

Items: The other theatres remain closed; but the Academy of Music, Lyceum and Criterion are all nearing the opening night.—Will J. Davis and wife, known as Jesse Bartlett, of Little Buttercup fame, leave for New York this week.—Frank Farrell, Sam Colville's chief-of-staff, goes to look after the interests of Taken from Life in St. Louis. He has made many friends while here.—Mae Ray and Wallace McCreery have left to join the Holman Opera company in Canada.—The well known form of Harry Phillips is again seen on the street.—Dan'l Shelby, Manager of the Academy of Music, is back in town, and he says that the electric light is to be used altogether in his theatre the coming season; only the footlights will show the yellow glare of gas.—Manager Engle, of The Criterion, has an entire new company engaged. None of the last season's people remain. He believes in new faces and voices.—Mr. Miln, ex-Unitarian Minister, and Col. Burleigh, ex-Board of Trade man, are reported to be letter-perfect in Hamlet and Othello, and are anxiously seeking for a chance to spout their lines upon the stage. A date has been partly promised them at a prominent theatre, and something rich is expected when they make their debut.—Col. J. H. Haverly has not yet put in an appearance, but is expected to arrive on the 20th for a brief stay. The theatre bearing his name will be opened by Frank Mayo in Davy Crockett.—Charles Petford, formerly scenic artist at Hooley's Theatre, has painted a new curtain for the Olympic that is very fine.—Billy Rice and Hooley's Minstrels will begin their season at Joliet 21st. Harry Webber and company go to Cincinnati at once and open their season there on the 26th. Harry Pearson, Frank Gordon and Nellie Strickland are in the company.—Sam Colville is so astonished and pleased at the success of Taken from Life that when the twenty-seventh performance of that piece takes place, next Friday, every lady is to receive a handsome souvenir. When a play runs 100 or 200 nights in New York you do the same thing; but we can't wait such a long time. Twenty days is the limit.

SAN FRANCISCO.

AUGUST 15.

Haverly's California Theatre (Frederick W. Bert, manager): The Union Square Theatre company have made an excellent impression with our theatre goers, and as a result large houses were the rule all last week. The Banker's Daughter will be continued this week. A very good house was present last evening. Daniel Rochat is underlined for next week.

Items: The Baldwin, Bush Street, Standard and Grand Opera House are all closed.—The regular German Sunday-night season commenced 13th, with Mine Genee's new company. Haverly's California Theatre has been selected this year instead of the Baldwin.—The Hanlons' season here came to a close last evening. On the whole it has been quite successful. They leave to-day for Salt Lake City, where they play three nights, thence to Denver.—E. J. Saulsbury has replaced J. M. Coombs as head doorkeeper of Haverly's California. Mr. Saulsbury is the veteran doorkeeper of the California.—Mrs. F. M. Bates takes a complimentary benefit at the Baldwin Saturday evening, August 19, when she will present The Woman in Red and an attractive olio.—Messrs. Reed and Emerson are now refitting the Standard Theatre, and will reopen same with their minstrel company Sept 4. They are now traveling in the country.—Hazel Kirke Co. No. 1 returned Sunday from their northern trip, which was very successful. They opened the new Stockton Grand Opera House last evening in the presence of the largest audience ever gathered within the walls of any place of amusement in that city. They open at the Baldwin here Sept. 4 for a brief season. J. R. Grismer has replaced Henry Lee as Lord Travers, the latter having departed East.—Callender's Colered Minstrels are doing a very large business in the southern part of the State—turning people away at every performance, so the papers say.—The new comedy, Intercepted, by Howard Russell Johnson and Edward Ambrose, of this city, will receive its first representation on Monday evening at the Baldwin Theatre. It is understood that Charles G. Lord is the financial backer in the enterprise. The play has been highly spoken of by those who have heard it read.—For the first time in many months there is but one first class theatre open this week. This will give some idea of the dullness in theatricals here.—The MIDSUMMER MIRROR, which arrives this week, is anxiously looked for and will have a very large sale. One newsdealer has ordered 250 extra copies.—Manager F. W. Steckhan of the Northwestern circuit came down from Oregon last week. He has made a contract to play J. R. Grismer and wife (Phoebe Davies), supported by a local company, over the Oregon circuit, commencing at Portland Sept. 25. The plays will comprise The World, Michel Strogoff, Chispa, etc. Mr. Steckhan will hereafter play all of the Madison Square Theatre companies. He expresses himself as much pleased with the Hazel Kirke business.—Mrs. Ella Allen, formerly of the old Grand Opera House stock company under M. A. Kennedy's management, died last Wednesday in this city. She had been recently traveling with a company in the interior, and caught a severe cold, which caused her death. She leaves two children and a husband; the latter, when last heard of, was in Eureka, Nevada.—Addie Rogers will take a benefit at the Baldwin Theatre Sunday evening, when she will play one act from her play That Boy of Dan's, and the entire play of M'liss. She leaves for the East next week.—John H. Hunter is now connected with Charles G. Lord in capacity of business manager.—James H. Love, who was business manager for Billy Emerson last season, will be treasurer of the Baldwin during the forthcoming farewell engagement of Hazel Kirke. He is now with that company in the interior.—Dan McCullough goes East with the Hazel Kirke Co., as property man. "Danny" was formerly assistant treasurer of the Bush Street Theatre, under Locke's management, and is a trustworthy young man and much liked in the profession.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Julia Rive-King 14th and 15th; Mendelssohn Quintet Club 17th to 19th.

Globe Theatre (M. Goldsmith, manager): A variety bill has superseded sensational drama and will run for several weeks. Mr. Heiman, the scenic artist of the house, has removed to Denver.

Item: The Theatre Comique, which has been closed for several months, has been torn down to make room for a business block.

CONNECTICUT.

NAUGATUCK.

The Roland Reed Cheek company commenced their season by opening the new Gem Opera House in Naugatuck, on the 17th and 18th, with the following cast: Dick Smythe, Roland Reed; Col. Walter Sanford, W. J. Leonard; Ray Sanford, Lewis Baker; Albert Sanford, Edwin Tannehill; James Atwell, H. Reese Davies; Moses and Walt Alton, Oliver Jenkins; Nell, Frances Bishop; Jane Atwell. Adelaide Miller; Mrs. Abel Racket, Alice Hastings. The opening was a complete success in every way. Mr. Reed in his character of Dick Smythe kept the audience in a continuous roar of laughter, while Miss Bishop as Nell made a decide hit. The Gem is supplied with all the modern conveniences, including ten flats of scenery, electric bells, speaking tubes, etc. The house will seat 850 people. Settees are used for the main floor, and opera chairs for the gallery, which occupies the rear of the house.

WILLIMANTIC.

The Danites will open the season here Sept. 2, with H. W. Mitchell as Sandy and Lizzie May Ulmer as Nancy Williams.

WATERBURY.

Opera House (Jean Jacques, manager): The season opened with us on the 19th, when Roland Reed produced his new play, Cheek, before a large and well pleased audience.

DELAWARE.

WILMINGTON.

Opera House: Season opened here 19th by Thatcher, Primrose and West's Minstrels to big business. The house has been completely refitted and repapered.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Opens Sept. 4, with Barlow and Wilson's Minstrels.

Ford's Opera House (John T. Ford, manager): Opens 31, with Thatcher, Primrose and West's Minstrels — three nights and matinee.

Theatre Comique (T. E. Snelbaker, manger): Alf McDowell this week in his own version of Women.

Capital Theatre (Jake Budd, manager): Will open about the middle of September.

Driver's Summer Garden: The Eclipse Opera Company re-engaged.

Abner's Garden: Herr Ignay Conradi, Mme. Beauman, J. A. Fagan and Prof. Sawyer continue one week more.

ILLINOIS.

DIXON.

Dixon Opera House (J. V. Thomas, manager): Rooms to Rent combination come 24th.

ROCKFORD.

New Opera House (J. P. Norman, manager): The season was opened by Robert McWade, who gave us a good performance of Rip Van Winkle 15th to a good house. Whiteley's Hidden Hand company, 19th, with Nora Vernon; States Attorney 21st, with John Dillon in the leading role; Fay Templeton Opera company 28th, in The Mascot.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Closed until Sept. 10, when the season will open with one of J. M. Hill's combinations.

Park Theatre: Closed.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Tony Pastor, with a fine specialty company, is billed for the 26th. He opens his performance with the farce Fun on the Stage, with Jacques Kruger in the leading role. Nick Roberts will open the regular season the 28th, 29th and 30th with Humpty Dumpty.

Zoo Theatre (Gillmore and Whallen, proprietors): Business has been fairly good, though the performance was hardly up to the average. The bill for next week comprises the following: San Francisco Quartette, Verona Carroll, Anderson and Foster, Madge Aiston, Leppi and Susie Ulm, De Witt Cooke, Pauline Batcheller, and Marsh Adams and Susie Wilde.

Arena: Forepaugh came the 19th, and drew immense crowds. This is by far the best circus that has visited us this season, and its success here was well deserved.

Items: May Henry, a charming young lady of this city, has secured an engagement with Robson and Crane. These gentlemen seem to appreciate Indianapolis talent, as they have engaged Al. Lipman and Genevieve Morris, both of this city, for the coming season.—Clara Hyatt has an engagement at Wallack's for the winter.—The scrubbing and dusting at the the theatres, and the busy looks of employees and managers, indicate that the season of '82 3 is about to open.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Annie Pixley will open the season Sept. 4 in M'liss, followed by Minnie Maddern in Fogg's Ferry 9th.

Item: Dobbins Brothers inform me that the prospects for the coming season are the best they have ever had.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): This house after a thorough renovation was opened 17th, with J. K. Emmet as Fritz in Ireland, to a large and well pleased audience; Robert McWade appears to-night, 18th, in Rip Van Winkle, with outlook as to advanced sales good. The new Programme of the House appeared 17th, containing the latest footlight news. It is very neat and newsy. Roland Reed in Cheek appears Sept. 11.

OSKALOOSA.

Masonic Opera House (G. W. Beechler, manager): Will open season with Robert McWade in Rip Van Winkle 22d.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison, manager): The season was opened 14th by Louie Lord, with good support, for one week and matinee. The repertoire is good, and Mrs. Lord is a painstaking and hard-working actress. She has greatly improved, plays very well and dresses with excellent taste. Mr. Lord is very good in all his parts, and the company very fair. Good business nightly.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): The season opens Sept. 11 with Taken from Life, under the management of Samuel Colville, after which comes Minnie Madden. The bookings are: Haverly's Mastodons, Joseph Wheelock, Joseph Emmet, Willie Edouin's Sparks, T. W. Keene, Callender's Minstrels, the Hanlons, Emma Abbott Opera Co., Mary Anderson, Buffalo Bill, John T. Taymond, Merry War, Romany Rye, The Professor, Minnie Palmer, James O'Neill, White Slave, Wyndham Comedy Co., Joseph Jefferson, The World, Geistinger, Lights o' London, Janauschek, Salsbury Troubadours, Lawrence Barrett, Modjeska, Langtry, Mapleson's Opera Co., Gus Williams, Lotta, the Lingards, Kate Claxton, Hazel Kirke, Herrmann, Wilbur Opera Co., Rose Eytinge, Esmeralda, Charlotte Thompson, Nilsson, Gilbert and Sullivan's Opera Co., The Parvenu, Barlow and Wilson, Geo. Knight, Julia Hunt and many dates yet open.

Items: The Louisville Opera House and Masonic Temple are yet to be heard from as to the bookings.—The Buckingham Theatres (Whallen Bros., managers) opened 7th to large business. A good vaudeville entertainment is given nightly.—The Louisville Amateur Opera Co. will reprodnce Patience 24th.—Myers and Shorbs' Big U. S. Circus went under the 9th. Most of the company were furnished passes by the Mayor to get out of town.—W. W. Cole's Circus is expected Sept. 19.

MASSACHUSETTS.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Opens for the season with the Alice Oates Opera company 25th.

LYNN.

The usual calm that precedes the opening of a season prevails. Music Hall opens with the Tourists Sept. 7.

SALEM.

Mechanic Hall: Our season will open with Minnie Foster's U. T. C. 28th, followed by Duprez and Benedict's Minstrels Sept. 1.

TAUNTON.

Music Hall (A. B. White, proprietor): Season opens with Leavitt's Minstrels. Coming: Raymond's Dramatic combination Sept. 4, week; Baird's Minstrels 11th.

WALTHAM.

Music Hall (R. B. Foster, manager): The season is to be opened by Baird's Minstrels 26th, followed by the Tourists Sept. 5.

MICHIGAN.

DETROIT.

Haverly's Colored Minstrels will make their first appearance in America, since their return from Europe, at the Detroit Opera House, 24th and 25th. Coup's Circus comes 23d. The Park Theatre will open its season 21st with an excellent specialty company, to be followed 28th by Harry Richmond, in Our Candidate. Joe Levy, the popular business agent of Barrett, arrived in town last week. His star dedicates the new Opera House at Jackson 24th.

There is some little excitement in musical and theatrical circles over the reported mysterious disappearance of J. C. Lathrop, manager of Whitney's Opera House, at London, Ont. Nothing has been heard of him since he left New Yook, about two weeks ago. His friends fear that he has met with foul play or become the victim of some confidence game. J. L. Ashton has booked a large number of dates for his Limekiln Club, when it is considered that the piece has not been yet played. Every effort will be made and no expense spared to make it a success. George H. Maxwell will play the int rior towns of Michigan with the Black Crook, opening at Pentwater on the 21st. F. C. Whitney, assistant manager of Whitney's Opera House, is at present in New York on business connected with the theatre. The Detroit Opera House is being refitted in a thorough manner. New scenery has been painted, the accommodations for professionals have been made more convenient, an entire new stage has been erected and the drop-curtain repainted. Max Redelshimer, ex treasurer of the Theatre Comique, will manage Music Hall next season.

KALAMAZOO.

Academy of Music (John V. Redpath, manager): Heywood's Serenaders and Specialty company 16th to good but disgusted audience. Booked: Haverly's Colored Minstrels 26th; Harry Webber's Nip and Tuck company Sept. 4; Bertha Welby in One Woman's Life 11th; Sam'l of Posen 19th; Madison Square Esmeralda 21st.

Arena: Cole's circus, Sept. 15.

MUSKEGON.

Opera House (F. L. Reynolds, manager): House opens Sept. 4, with Haverly United Mastodons.

NEW YORK.

ALBANY.

Tweddle Opera House (P. J. Callan, manager): Reopens on the 25th, with Ada Gray, in East Lynne, for two nights and Saturday matinee.

Levantine's Theatre (F. F. Levantine, manager): At this house the season will be opened on the 28th with a large specialty company, and the promise of excellent entertainments for the balance of the season.

AUBURN.

Academy of Music (E. J. Matson, manager): The season will open the second week in September with Lotta, followed by Den Thompson.

Opera House (A. Shimer, manager): The season opened at this house 15th with Thatcher, Primrose and West's Minstrels. They drew a $700 house.

BUFFALO.

St. James Hall (Thomas Carr, manager): Tony Pastor had a crowded house 14th. Remainder of the week the Triunal Comedy Alliance Co. (of whom the Roman students are the best card) did a moderate business. They strengthen the company a little and remain here another week.

The Adelphi (Joe Lang, manager): This house has been put in good shape for the opening, 28th, when a strong combination will appear.

Items: Baker and Farron have been enjoying Buffalo breezes for the last month. They leave for Toronto next week to open the season Sept. 4. Farron could tell a good deal about baseball.—The Academy of Music alterations and decorations are nearly finished. It will be very comfortable and attractive this season.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Lingards in Divorcons booked for September 5.

Arena: Barnum and Jumbo arrive September 1.

ONEIDA.

Oneida Opera House (Dr. M. Cavana, manager): Smith's Double U. T. company Sept. 8.

Devereaux Opera House (Dr. M. Cavana, manager): Charles Fostelle in Mrs. Partington, Sept. 14.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Niles, Evans, Bryant and Hoey's Meteors closed a fairly good week's engagement on the 19th. The company is an excellent one, and in their various specialties rank high. The French Twin Sisters, in their neat and artistic dances, are very pleasing, and were repeatedly encored. Bryant and Hoey's musical act was uproariously applauded. Much of Hoey's heretofore broad hits have been cut out, and new and more taking matter added. Mr. Hoey is an excellent comedian, and his ready wit keeps the audience in a tumult of laughter. Gus Hill's club swinging deserved the applause received. The closing act, entitled The Book Agent, brought out the full company. Of the piece we cannot speak in terms of praise. It will and must be rewritten before it meets the expectations of Charlie Evans, who assumes the leading character. The only hit that was made was by Hoey, who filled in as a specimen tramp, and his every appearance brought down the house, and demonstrated more clearly than ever before his marked ability as a comedian. Nothing booked for this week.

Grand Opera House (P. H. Lehnen, manager): Baum's Maid of Arran company occupied the boards during the entire past week, opening to very light business, which gradually increased, until the last performance was presented to a fine house. The play is by no means a strong one. Agnes Hallock, a soubrette, undertakes the leading part—emotional; and Genevieve Rogers, the soubrette. Why these ladies were cast for parts entirely foreign to their school is beyond our comprehension. They certainly would do better work by an exchange of parts. With the exception of this the play went smoothly. Booked: J. W. McGrath, 24th, three nights.

OHIO.

COLUMBUS.

Grand Opera House: A benefit, tendered to Mrs. Mary Beebe-Haskell, will take place 23d. Mrs. Haskell will be the leading soprano of the Boston Ideals this season. E. C. Noble's benefit takes place 24th, and promises to be a "bumper." The regular season will open 28th, with Lawrence Barrett in Richelieu. Othello will be produced Tuesday evening; Hamlet, Wednesday; Rosedale, Thursday; Merchant of Venice and David Garrick, Friday, and Yorick's Love, Saturday.

Comstock's Opera House (F. A. Comstock, manager): Season will open 28th, with Annie Pixley, in Zara—first production. Zara will be played 29th and 30th, and M'liss rest of the week. The following is the cast for Zara: Zara, pure as the lilies, Annie Pixley; Archibald Severn, whose motto is "Fidelity," George C. Boniface; Rose Drake, a long time in the shadow, Charles Maubray; Sir Godfrey Moslyn, too ready to believe in others, M. C. Daly; Essie Launceford, who plays for great stakes, A. S. Chipman; Jasper Severn, with a longing for more, W. R. Johnson; Erasmus Pope, with a poetic weakness, Donald Harold; William Crowel, silent and faithful, Wm. Schroeder; Grace Vane, brought up in a bad school, Emma Cliefden; Mrs. Elden, an exotic, well preserved, Blanche Moulton.

Items: Jos. Levy, in advance of Lawrence Barrett, is in town. First arrival of the season.—Okey and Knabenshue have copyrighted their play under the title of Playing to Win. It will be produced at Comstock's, Sept. 19, by the Judge Slasher Combination.

DAYTON.

Music Hall (Larry H. Reist, manager): Tony Pastor, 18th, to a crowded house. The performance was original in many respects, and in the highest degree meritorious. The singing was particularly fine, and the jokes all fresh and new. The entertainment was refined and artistic, and, taken for all in all, it was the best specialty company that has been here for years, one of the features of the entertainment being the "make up" of Lester and Allen. John T. Raymond opens the season at this house Sept. 4, in Fresh, the American.

Memorial Hall, Soldiers' Home (J. H. Chapman, manager): Since the sudden disbanding of the summer stock company, the doors have been closed (to the regret of the public, and will remain so, until the opening of the regular winter season.

Items: Manager Reist is making rapid progress in booking attractions for the coming season.—THE MIRROR is for sale at all the news-stands in the city, every Saturday.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The extensive repairs are nearly completed, and the house will open Sept. 4. M. B. Curtis, in Sam'l of Posen, is booked for the 8th and 9th.

Items: May Fiske's Blondes are announced to appear at the Park this week.—Col. Paul Edwards, the veteran variety manager, will reopen the Adelphi on or about the 28th of next month.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschback manager): The reserved sale for the opening 21st, by the Fay Templeton Opera company is unusually large, nearly every seat in the lower house being taken. There are already forty of the best attractions booked, and letters from managers for dates are daily received.

BETHLEHEM.

Grand Opera House (C. F. Smith manager): The first performance of the season was given 19th by the Fay Templeton Star Opera company, and Olivette was sung by request. In the cast were three or four who had never seen the music before they joined the company here. A very good and withal a very appreciative audience greeted Miss Templeton in this her first appearance here, and arrangements have already been made for her return in April for two nights. Barlow and Wilson's Minstrels came 21st and had a crowded house, and the general verdict on the performance was "the best minstrel performance ever given here." Only a Farmer's Daughter 31st.

DANVILLE.

Opera House: The season was opened here 17th, Barlow and Wilson's Minstrels under Manager John D. Mishler, to a packed house. The company is first class and an improvement on last season.

ERIE.

Park Opera House (Wm. J. Sell, manager): Thatcher, Primrose and West's Minstrels came 14th to standing-room only, followed 15th by Tony Pastor to large business. Booked: J. W. McGrath in Irish American, 28th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Season will open 25th with Barlow and Wilson's Minstrels; H. S. Clark's Uncle Tom's Cabin 29th, Tom Thumb Sept. 11, for four days.

Arena: Van Amburg's Circus is billed for 29th.

PITTSBURG.

Opera House (John A. Ellsler, manager): This house will inaugurate its Fall and Winter season, with the Just in Time combination, 28th. Bartley Campbell's Galley Slave follows Sept. 4.

Library Hall (Fred. A. Park, manager): Will reopen about the middle or latter part of Sept. Local talent will inaugurate the season.

Academy (H. W. Williams, manager): Festivities will begin here Sept. 4th, Manchester and Jenning's combination open the season.

Harris' Museum (P. Harris, manager): Re opens for the Fall and Winter, Sept. 4.

5th Ave. Museum (A. C. Hunker, manager): Closed. Reopening uncertain.

Items: I. N. Gotthold is at his home in this city.—Tommy Williams, late of the Opera House force, goes with Leavitt next season.—Billy Turner will manipulate the paste-boards and dispense the favors at Library Hall during the coming season.—Managers Ellsle, rPark, Williams and Harris are working like beavers preparing for their several reopenings.—Anna Brasi, the prima donna, will shortly leave this city, for Boston, where she will join an opera company.—Barnum's paste brigade is here decorating the dead walls of the city with announcements of the forthcoming visit of the show; Jumbo will be here early in October. Lizzie Jeremy will shortly leave for the East to assume her position in Frank Mordaunt's company.—Henry Abbey has not as yet applied for dates in this city for the Langtry. Unless he applies soon, he will be left.—Managers of snide combinations should remember that we are having a big strike in this city at the present time, and that the boys are, in consequence, entirely out of theatre money. Heavy rains in the surrounding country has made the walking extremely bad, so that contemplated visits should be indefinitely postponed.—New drop-curtains have been placed in the Opera House and Library Hall.—Since the closing of the theatres, the local press has lost one of its dramatic writers. Dr. Palmer, who died about a month ago, was known throughout the profession as one of the ablest writers on the Pittsburg press.—Comley and Barton will make their debut in this city next season at Library Hall.—The gas jets in Library Hall were very badly placed last season, and obstructed the view of all those who sat in the rear orchestra seats. Manager Park's attention has been drawn to this matter, and he should see that the evil is remedied.—Mons. Huntings ex circus gymnast, is running a saloon in this city.—The Elks in this city will soon inaugurate their regular Sunday night socials.—Harry Ellsler has returned to the city with less hair than ever. Salt water is bad for hair.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Barlow and Wilson's Minstrels to a fair house 19th. Performance very good.

PITTSTON.

Music Hall (W. D. Evans, manager): Barlow, Wilson & Co.'s Minstrels to a very large house—standing room only 15th; company first-class. Coming: Jolly Bachelors 30th; Only a Farmer's Daughter Sept. 4; Minnie Palmer 6th; Alice Oates 13th; Rhea 25th; Joe Murphy 27th.

WILLIAMSPORT

Academy of Music (Wm. G. Elliott, proprietor): Barlow and Wilson's Minstrels, under Manager J. D. Mishler, opened the amusement season to a crowded house, 18th; and many were turned away from the doors, unable to find even standing room. A very fashionable audience was present. All expressed themselves as being highly delighted. The company is composed of first-class artists.

RHODE ISLAND.

NEWPORT.

The managers announce that the bringing out of the comic operetta of Lord Buncombe's Daughter, by Mrs. Julia Ward Howe and Adamowski, has been indefinitely postponed. Messrs. Scanlan and Braham want to be guaranteed $2,500 before the operetta will be produced. An effort is now being made to secure the amount in which case it will come off on the 30th and 31st.

PROVIDENCE.

Sans Souci Garden (Wm. E. White, manager): C. H. Smith's Furnished Rooms company appear here this week.

Park Garden (Hopkins and Morrow, managers): The New York Ideal Opera Co. continue this week giving Patience and The Mascot. The performances will be given in the Pavilion. The cool nights make seats near the lake uncomfortable.

Items: The Providence Opera House opens with Charles Davis' Alvin Joslin 28th.—Low's Opera House is fast nearing completion, and will be a very handsome theatre when opened to the public. Some very fine scenery is being painted, especially for plays that will be presented during the season.

VIRGINIA.

PETERSBURG.

Academy of Music (John B. Ege, manager): Coming—Thatcher, Primrose and West's Minstrels 29th.

Arena: Barrett & Co.'s Circus 12th to good business.

RICHMOND.

Comique (W. W. Putnam, manager): Condon and Carey 19th. No new faces announced. Business good.

Item: THE MIDSUMMER MIRROR met with a ready sale here. It is pronounced by all to be not only the largest but also the neatest and most brilliant theatrical journal ever published.

WISCONSIN.

MADISON.

Opera House (George Burroughs, proprietor). The following combinations are booked at the Opera House: Hidden Hand combination 24th; The Hasenwin Stephany combination, Sept. 6; De Jung's Minstrels, 14th; Simons' Comedy company, 19th and 21st, County Fair week.

Items: The Midsummer Number of THE MIRROR was duly received here and pronounced the most beautiful specimen of artistic work ever presented to the lovers of the drama. It was impossible to supply the demand.—Prof. R. B. Henderson of the Wisconsin State University has just completed the revision of Lawrence Barrett's new play The Bankrupt, written by Bjornstjerne Bjornsen. The English version is by Sylvester Baxter of Boston. Mr. Barrett sent the play to Prof. Henderson for a thorough revision, and the latter, at the request of the actor, sent him a collection of sketches of Norwegian scenery to be used in the setting of the play.

CANADA.

BROCKVILLE.

Opera House (Geo. T. Tulford, manager): The seasons opens here 24th, by the New York Comic Opera Co., in Pinafore, to be followed by Julia A. Hunt, 29th, Youth 30th, and Geo. S. Knight Sept. 5th.

MONTREAL.

Academy of Music (Henry Thomas, manager): The season opened 14th, with Lytell's Youth Co. Played all the week to capital business. Billy Lytell is a great favorite here. The Sixth Fusileers assisted in the piece. The same company continue this week of 21st, in Michael Strogoff. Mr. and Mrs. George S. Knight in Baron Rudolph 28th.

Theatre Royal (J. B. Sparrow, manager): Opens for the season 21st, with Julia Hunt in Rosenfeld's Florinel.

OTTAWA.

Grand Opera House: The following companies have been booked: George S. Knight, Philadelphia Church Choir company, Herrmann, Squatter Sovereignty, Only a Farmer's Daughter, Alvin Joslyn, Jollities, Hague's Minstrels, Baker and Farron, Scanlan's Friend and Foe, Ravel's Pantomime, Pathfinders, French Opera company, Leavitt's Minstrels No. 2, Jeannie Winston, Nip and Tuck, Hanlon Brothers, Anthony and Ellis' Uncle Tom. Leavitt and Pastor's combination, T. W. Keene, Hearts of Oak, Tony Denier, Rice and Hooley's Minstrels, Rose Eytinge, Rentz Santley company, Minnie Maddern, Mr. and Mrs. W. J. Florence and Holman Opera company. Manager Ferguson has applications from many other companies, and from present indications the season promises to be a long, brilliant and profitable one.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Brooklyn, 28, week; Philadelphia, Sept. 4, two weeks.

ADA GRAY: Albany, 25, 26 (open season); Gloversville, 28; Utica, 29; Rome, 30; Buffalo, Sept. 1, 2; Toronto 4, week.

ADAMS' PANTOMIME CO.: Baltimore, Sept. 4, week.

ANNIE PIXLEY (Miss): Columbus, O., 28, week.

A. M. PALMER'S UNION SQUARE THEATRE CO.: San Francisco, Cal., 7, six weeks.

ALEX. CAUFMAN CO.: Philadelphia, 28, week. Open season.

ALDRICH AND PARSLOE (My Partner): Rockford, Ill., Sept. 4; Beloit, Wis., 5; Janesville, 6; Milwaukee, 7, 8, 9; Peoria, Ill., 11; Galesburg, 12; Burlington, Iowa, 13; Des Moines, 14; Cedar Rapids, 15; Dubuque, 17; Chicago, 18, week.

BARTLEY CAMPBELL'S WHITE SLAVE No. 1: Brooklyn, Sept. 11, week. No. 2, Poughkeepsie, Sept. 11.

BARRY AND FAY: Troy, N. Y., 28, 29.

BARNEY MCAULEY, Montreal, 28, week; Portland, Me., Sept. 4, 5; Bangor, 6, 7; Lewiston, 8; Biddeford, 9; Lowell, Mass., 11, 12.

BAKER AND FARRON: Toronto, Sept. 4, week. Open season.

BARLOW AND WILSON'S MINSTRELS: York, Pa., 24; Lancaster, 25; Wilmington, Del., 26; Baltimore, 28, week; Washington, Sept. 4, week.

BENNETT AND MOULTON'S OPERA COMPANY Bangor, Me., 25, 26.

BAUM'S MAID OF ARRAN CO.: Toronto, 21, week.

BERTHA WELBY (One Woman's Life): Hamilton, Ont., 29. Open season.

BOSTON MINIATURE OPERA CO.: New York, July 31, four weeks.

BUFFALO BILL: Janesville, Wis., 31; Milwaukee, Sept. 1, 2, 3; Chicago, 5, week; Rockford, Ill., 11; Clinton, 12; Aurora, 13; Ottawa, 14; Joliet, 15; Streator, 16.

C. L. DAVIS (Alvin Joslyn): Providence, R. I., 28, week.

COLLIER'S LIGHTS O' LONDON: New York City, 28, four weeks.

COLLIER'S BANKER'S DAUGHTER: Brooklyn, Sept. 4, week.

CHARLOTTE THOMPSON: New York City this week; Fall River, Mass., 28; Lawrence, 29; Portland, Me., 30, 31; Lewiston, Sept. 1; Bangor, 2; Augusta, 4; Portsmouth, N. H., 5; Manchester, 6; Lowell, Mass., 7; Springfield, 8; New Haven, 9; Brooklyn, 11, week.

CORINNE MERRIEMAKERS; Minneapolis, 25, 26; Des Moines, Ia., 28, week (State Fair).

CALLENDER'S MINSTRELS: Tucson, A. T., 14, 15, 16; Tombstone, 17, 18, 19; skip to Dallas, Tex., 22; Little Rock, Ark., 24, 25; Chicago, 27—consolidating with Haverly's Colored Minstrels.

CHILD OF THE STATE: Newark, N. J., Sept. 4, 5 (open season); New Brunswick; 6; Bethlehem, Pa. 7; Allentown, 8; Harrisburg, 9.

CLARA MORRIS: Philadelphia, Sept. 4, two weeks.

DEAKIN'S LILIPUTIAN OPERA CO.: Topeka, Kas., 31, Sept. 1, 2; Sedalia, Mo., 4, week.

EMMA ABBOTT ENGLISH OPERA CO.: Lima, O., Sept. 4, 5, 6 (open season); Peoria, Ill., 7, 8, 9; Topeka, Kas., 11, week; Kansas City, Mo., 18, week.

F. S. CHANFRAU: Boston, Sept. 4, two weeks.

FRANK MORDAUNT (Old Shipmates): Kansas City, Mo., 31, two nights; Denver, Sept. 4, week; Leadville, 11, 12; 13; Pueblo, 14; Colorado Springs, 15, 16.

FAY TEMPLETON OPERA CO.: Detroit, 24, 25, 26; Rockford, Ill, 28; Rock Island, 29; Davenport, Ia., 30, 31; Dubuque, Sept. 1, 2; Cedar Rapids, 4; Marshalltown, 5, 6; Des Moines, 7, 8, 9; Topeka, 11, week.

F. B. WARDE: Newcastle, Pa., 31, Sept. 1; Youngstown, O., 2; Akron, 5; Canton, 6, 7; Ashland, 8, 9; Cleveland, 11, week; Pittsburg, 18, week.

FORD'S COMIC OPERA CO.: St. Louis, Mo., for a Summer season.

FRANK BUSH (Ikey Solomons): Buffalo, Sept, 4. Open season.

FORBES AND COTTON CO.: Chicago, 28, week.

FLORENCE HERBERT CO.: Dubuque, Ia., 28, week.

GEORGE S. KNIGHT: Montreal, 28, week. Open season.

GALLEY SLAVE (Frank Evans): Baltimore, Sept. 11, week (open season); Washington, 18, week; Brooklyn, 25, week.

GUS WILLIAMS (One of the Finest): Chicago, 28, week.

GOODWIN AND THORNE'S BLACK FLAG: New York City, this week.

HARRY MEREDITH (Ranch 10): New York City, this week; Troy, N. Y., Sept. 4, 5, 6.

HARRY WEBBER (Flint and Steel): Cincinnati, 26, week.

HAVERLY'S OPERA CO.: Ottawa, 25, 26; Three Rivers, 28; Quebec, 29, four nights; Halifax, N. S., Sept., 4, week.

HANLONS: Now playing their way East from 'Frisco; Cincinnati, Sept. 11, two weeks.

HAVERLY'S MASTODONS: Keokuk, 24; Springfield, Ill., 25; Chicago, 26, week.

HAZEL KIRKE (Original Co.): Oakland, 24, 25; Napa, 26; Sacramento, 28, week; San Francisco, Sept. 4, two weeks.

HARRIS COMEDY CO. (Charles Fostelle): Paterson, N. J., 28 (open season); Trenton, 29; New Brunswick, 30; Newburg, N. Y., 31; Kingston, Sept. 1; Hudson, 2.

HARRY G. RICHMOND: Chicago, 21; Detroit, 28, week.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Bridgeport, Conn., 28 (open season).

HERNE'S HEARTS OF OAK: This city, 28, week.

HELEN COLEMAN'S WIDOW BEDOTT: New Brunswick, N. J. Sept. 11, 12; Kingston, N. Y., 13, 14.

HOWARD'S AUNT KEZIAH CO.: Albany, Sept. 14, 15, 16 (open season).

HOWORTH'S HIBERNICA: Danvers, Mass., 30 (open season); Amesbury, 31; Kennebunk, Me., Sept. 1; Biddeford, 2; Brunswick, 4; Lewiston, 5, 6.

J. K. EMMET: St. Louis, Sept. 11 (open regular season).

JAMES O'NEILL: Williamsburg, N. Y., Sept. 4, week (open season); Troy, 11, 12, 13; Holyoke, Mass., 14; Worcester, 15; Fall River, 16; Providence, 18, week; Philadelphia, 25, week.

JULIA A. HUNT (Sydney Rosenfeld's Florinel): Montreal, August 21, week (open season); Ogdensburg, N. Y., 28; Brockville, Canada, 29; Whitby, 30; Toronto, 31, September 1, 2; Guelph, 4; Brantford, 5; Hamilton, 6; Lockport, N. Y., 7; Medina, 8; Canandaigua, 9; Auburn, 11; Syracuse, 12, 13; Binghamton, 14; Towanda, 15; Danville, 16; Brooklyn, 18, week.

JOSEPH WHEELOCK: Detroit, Sept. 4 (open season).

JAY RIAL'S UNCLE TOM CO.: Laramie, Wy. T., 24; Cheyenne, 25, 26; Denver,

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Fechter-Price, Lizzie	Salsbury's Trbs, Mgr
Fuller, Fanny	Scheur, Charles
Fair, George A (2)	Stevenson, Chas. A.
Goodrich' Joan	Stevens, Ed A., (4)
Granger, Willis	Spiller, Mrs. Robert
Ganly, W.	Seaver, Frank L.
Griffin, Richard H.	Sargent, H. J.
Garthwaite, Fanny	Smith, C. H.
Gaylor, Charles (2)	Swet, Ed C.
Gosche, Jacob	Sefton, Miss
Garey, J. K. M.	Strong, Tody
Gump, L.	Thropp, Louisa
Gilmore, H.	Thornton, Charles
Hariott Fred (3)	Thatcher & West Mgr
Hanley, M. W	Taken from Life, Mgr
Harris, Julia	Townsend, Lee
Hardie, George	Thompson, W. H.
Harrison, Alice	Thorne, Manager
Hess, C. D. (4)	Thompson, Denham
Hennig, Frank	Thompson, Charlotte
Hague, Manager	Vorgil, Fanny
Hartman, Lilian M.	Vaugh, Harry
Hewitt, Helen	Wilson, H. N.
Harris, Hamilton	Wolcott, Harry
Hayden, W. R. (6)	Wilton, Geo
Hurt, Felix	Weedin, J. F. (2)
Hoey and Hardie	Wren, Fred R.
Herne, Jas. A (3)	Warren, Tom
Harrison, Louis (2)	Wiley, Lem
Hearts of Oak Man g	Wells, J. A.
Jefferson, C. B.	Ward, Fred
Joslyn, Alvin	West, Lillie
Jones, Mrs. W. G.	Walcot, Charles
Jarrett, Berry	Wait, Chas. B.
Kyle, Mrs. J. W.	Wall, Annie
Kreissig, Hans	Wade, Gracie F.
Kiralfy Bros (2)	Woodson, Frank
Knight, George S.	Waldron, Andrew
Keane, James K.	Welby, Bertha

The New York Mirror has the Largest Dramatic Circulation in America.

THE leader of the band at West Point is justly complaining that the parsimony of the Government has compelled him to reduce the force of his organization from forty to twenty pieces. There is no place in the country where music should be more representative than in this famous resort, and as it is a question of only three or four thousand dollars, the Secretary of War owes it to the thousands of visitors to furnish them with the best music that can be obtained.

REHEARSALS are now in order, and all the theatres and available halls are in use by the companies preparing to take the road. Maggie Mitchell with her new play, Elsa, is at the Park; Taken From Life, at Wallack's, and Laura Don at the Standard with her Daughter of the Nile.

Claims of the Theatre.

That the Theatre owes a duty to the public, namely, to furnish it with adequate and proper amusement as a consideration for its support and existence, no one will deny. This duty it is bound to perform in the best manner to the utmost of its ability, in order to acquire that respect and sympathy which it claims as its legitimate due. To this end it secures the best domicile it can procure, expensive scenery, high priced and accomplished actors, and every other necessary equipment to make its service successful and satisfactory to the public.

Doing so much and seeking to do so much for the public, does the public owe the Theatre any reciprocal courtesy or honorarium beyond the admission money? Are the relations of the Theatre to the public those of mere traffic as between grocer and baker and customer, or is there an element of intercourse which demands somewhat more than the "penny fee." In as far as the Theatre relates to Literature and the Arts it has something more than a simple perfunctory dealing with its auditors. Admitting such claim to justly exist, in what shape could the tribute be most suitably and acceptably rendered? For ourselves we aver, and have averred, there are three special foundations, for immediate consideration and urgency, on which the legitimate, lasting and honorable structure of the Theatre must rest. First of all is the liberal and faithful encouragement of dramatic authorship; it is on this great base that all of the histrionic interests abide. Good plays carry all the rest with them. It is these that command attention for the Theatre, ennoble and perpetuate it. Next in importance to this is the creation of a Dramatic Library to furnish a perpetual fountain of apt and instructive reading for all connected with the profession. Lastly, having thus provided for our proteges honorable work on good plays and supplied the means for their intelligent rendering, taking care to make easy the professional's heart and to leave free his spirits as to the future, we have projected an Actors' Fund, from which to draw against the contingencies of life, health and trial.

Whoever appeals to the public on behalf of the interests we have nominated may urge their plea confidently. Greatly indeed are the men of wealth and substance of this city indebted to its places of amusement for their successful standing in the world. Wherein does New York differ most from all other places? (and we may take along with us its great contemporary cities) Take away the Theatres, and to thousands wherein do New York and its compeers differ from Hard-Scrabble or Peoria?

By way of practical support for our assertion in this regard, we have within our observation an example of the evil consequences of a neglect to establish and provide public amusements. Within the easy memory of many of those living, it is well-known that the Seventh Ward on the east side of this city was one of the most prosperous districts. It flourished for a time with a large population, intelligent, respectable, enterprising. Having held this position for a number of years, it suddenly declined, its fashionable residents disappeared, and it became what it now is, the camping ground of a miscellaneous, uncultured crowd. As a principal cause for this result, we assert, was the failure of the great landholders to provide theatrical amusements and other attractions of that class. Within the entire precincts of the Seventh Ward at that day there was not to be found a single Theatre, Concert Hall, Picture Gallery, or other resort of art enjoyment; no living attraction of any kind to cheer the citizens or invite visitors from other parts of the city or country.

It may seem, at the first view, something of a departure from financial and counting-house etiquette and the ordinary methods of political economy, to suggest that our rentiers and merchants should in some measure recognize the increased revenues they enjoy—partly through the increased prosperity they derive from the magnetic and centripetal attractions of the Theatre to this great centre. Take out of New York its Theatres and Music Halls and New York would cease to be that far-shining Koh-i-noor whose blaze draws eager visitors from all parts of the country. Take away its brilliant places of amusement, and the great metropolis would sink to the condition of a mere mart or shop, the very champagne of its existence drawn off, its life and light to all sojourners from afar extinguished.

With regard to two of the interests which we have named to be provided for, the Library and the Actors' Fund, the methods of fostering them are sufficiently obvious. As to the promotion of the Drama itself, in the production of good plays, a process does not so readily occur. We can only now recall one of the modes employed by Greek refinement and culture in what were known as the Dionysiac festivals, celebrated at Athens in the Spring, which were the principal occasions on which new pieces were brought out, and always in competition for the prize and under the direction of the Chief Magistrates. It is asserted that the emulation thus excited among men of the highest genius gave a wonderful impulse to this species of composition; the originality and extent of which among the Greeks have always appeared so surprising. Imagine our great money-pilers, the millionaires, ten millionaires, twenty, thirty, fifty, one hundred million men—the Astors, the Goelets, the Rhinelanders, the Rufus Hatches, the Sages, the Jay Goulds, the William H. Vanderbilts instituting pro rata prizes on their own incomes—with Mayor Grace, Chief Justice Charles P. Daly, Justice John R. Brady and men of like calibre presiding.

To complete this hopeful vista, we may add that there is incumbent on the public at large a grateful service. It is to make it an habitual pastime to visit the playhouse—to cheer the tasteful managers, to encourage the good actor, to foster the well-written and lofty-spirited play, and to see that the standard of the Theatre and the Drama shall be raised, and not lowered, in every department. In this we are all collaborateurs—those before the curtain as well as those behind—and especially on us of the journalistic order devolves constant vigilance and faithful counsel, in which direction THE MIRROR will not be found remiss or laggard.

The Queen's Errors.

We are at a loss to conceive why the occupation of running about to balls, parties and dinners, and noting the costumes and the names of the guests, should be supposed to qualify the "Society" writer as a dramatic essayist and a critic of the works of men who have achieved a place in dramatic literature. Nevertheless, in the columns of our esteemed contemporary, The American Queen than which, in its own line of business, there is none better, we find a wretched attempt to satirize the article contributed to the MIDSUMMER MIRROR by A. C. Gunter, which contained truths so incontrovertible that none but an individual who knew nothing at all about the subject he was scribbling of, or more likely, an envious and gallstoned rival, could ever think of denying them.

It is patent to the most careless observer of things theatrical that the difficulty of writing an American play is as nothing to the struggle to get that play acted, and it is also open to the view of all but the wilfully blind, and none are so blind as those who won't see, that when a really good American play is produced the public are by no means slow to approve of it; but the writer on the Queen is evidently either a mere gatherer of unconsidered trifles in the way of fashionable gossip or a bitterly disappointed aspirant who, not being able to "catch on," is jealous of those who are. Be that as it may, his facts are incorrect and his deductions illogical in the extreme. Firstly, he asserts that certain plays of native origin, lately given to the public, were not remunerative to the manager. Of course this is a very safe kind of assertion, seeing that the general reader is not apt to take the pains to ascertain the truth or falsity of it. As it happens, however, the plays accused of being failures in a pecuniary sense by the sapient writer, were all of them fairly remunerative and two of them remarkably so. Secondly, he tells us that the success in a monetary sense of a play is the true test of its merit, and almost immediately brings into comparison Daniel Rochat, which was, so far as its money value goes, a cipher, with half a dozen American dramas, all of which had long runs and made large profits for their introducers. If money be the standard of value, there are Fresh the American or Esmeralda, far better plays than Daniel Rochat, and as the writer under our notice asserts that money is that standard, he stultifies himself when he gives the palm to the unproductive work over the productive. But we think we can discern the animus that peeps out between the lines of this lucubration and we are inclined to imagine that it is the galled ox that winces rather than the ignorant scribbler that cries his platitudes.

Zelma Valdemir.

The lady whose portrait appears on the first page of THE MIRROR this week was educated for the foreign stage. She was born in Russia, but of French and American parentage, and of wealthy parents; every possible advantage in an educational sense was given her. Financial reverses befalling the family, she went upon the stage. Evident artistic abilities, cultivated manners and commendable zeal gave her an immediate reception in both the French and Italian theatres. To the discipline of these theatres she is much indebted.

In the Parisian theatres Miss Valdemir had the acquaintance and friendship of Sardou, Croizette, Bernhardt and others. Connected with a titled family, she had the entree to the best society in Europe. Approved socially by Parisian and Italian aristocracy, she was encouraged in her art and made a successful record. The lady supported Ristori and Sarah Bernhardt and the first Italian stars. Her best efforts in this country have been in parts ill suited to her talents. Probably the best work was in Diplomacy. She has the facial expression for marked success in strong emotional roles.

Miss Valdemir is engaged for the leading part in A Child of the State—a part created by Emily Rigl in its initial season at Wallack's old theatre. Frank Pilling, the manager, has exhibited good judgment in securing this promising lady for that trying role.

Personal.

MULLE.—Above we print a picture of little Miss Ida Mulle, the charming Lady Jane of the Miniature Patience Company at Wallack's. She has a fine voice, a handsome face that promises to become even more attractive when she matures. Her conscientous efforts are rewarded with a great deal of applause. Indeed, she is the cleverest Jane (of her age) on the boards, and Augusta Roche had better look to her fading laurels.

KENT.—Charles Kent has just arrived from London by the *Canada*. He is engaged for the Boston Theatre.

ROBERTSON.—Dr. Robertson reached New York Tuesday, having been absent just one month on a visit to his home in Scotland.

DROWN.—Frank Drown has been appointed manager of the New England Press Association, recently established in Boston.

BIGELOW.—Sadie Bigelow has been engaged by Robson and Crane to play leading juvenile business in their productions next season.

TEMPLETON.—Fay Templeton made such a hit in Bethlehem, Pa., that the clever little lady's father was persuaded to return for two nights later in the season.

REEVES.—Alice Reeves has been engaged by Mr. McCaull for the part of Bengaline in the forthcoming presentation of The Snake Charmer at the Alcazar.

DYAS.—George Holland has engaged a good company to support Ada Dyas in a starring tour beginning early in October. Standard comedies only will be presented.

PRICE.—E. D. Price severs his Summer connection with the Detroit *Evening News* on the 26th inst., and once more takes up his work as advance agent for John McCullough.

LEWIS.—Jeffreys-Lewis is expected to reach home next week, and will at once begin rehearsals of La Belle Russe, in which she appears Sept. 18, at the Walnut, Philadelphia.

ABBOTT.—The Emma Abbott Opera company are practising their repertoire for the coming season in Tammany Hall. The dates have been all filled and the singer goes forth with an enlarged organization.

JOSEFFY.—The pianist has closed some important contracts for the next season; but so far he is one of the few of whom such favorable news can be written. The principal artists seem slower than usual in making their Winter arrangements.

PEAKES.—The Peakes brothers, Henry C. and James G., have just returned to the city after the unusually long season of fifty three weeks. After such a period of hard work they deserve the brief rest they are taking.

HICKEY.—On Wednesday night S. M. Hickey left for Troy to prepare for the opening of his theatre there next Monday, with his own company, Muldoon's Picnic, as the attraction. A magnificent new curtain, by Voegtlin, has been hung, the walls frescoed, a new entrance and stairway put in, and the auditorium generally has undergone an overhauling and renovating.

STEVENS.—John A. Stevens has cancelled all American dates previous to Oct. 20, when he opens in Norfolk, Va. This was caused by his success in London and the consequent extension for six weeks of his season at the Surrey. He will bring over an entire English company. He returns to Europe and plays all of the season of 1883-84, for which he has already filled his time.

PRIZES.—The three MIRROR prizes are awarded to the successful competitors in the following order: First, John M. Webb, Des Moines, Ia.; second, F. M. Spaulding, Owego, N. Y.; third, J. Sim Morrison, Toronto, Canada. Many other correspondents came close to the records of these gentlemen. We compliment and thank them all for their valuable services, and regret it was not so that each one could secure an award.

STEINWAY.—William Steinway, the veteran manufacturer of pianos, who is now in Europe, will not return before the 8th or 10th of October. Private advices state that he is having a royal time among his old friends in Germany, and that his health, which was not good when he started, has greatly improved.

EDWARDS.—The business relations formerly existing between Brooks and Dickson and Maze Edwards having been broken off the latter gentleman is ready to assume a proper position with some good attraction this season. Mr. Edwards has held high positions in the business, and he ought not to look about long for a berth.

COHEN.—Manager Sandford H. Cohen, for whom the Masonic brethren have built one of the largest and finest opera houses in the South—at Augusta, Ga.—arrived in town on Monday, to remain a week. The Mayor and other civic officials will help him to inaugurate the new house on Sept. 13. He offered Manager Gus Frohman a certainty of one thousand dollars to send down a Madison Square company for that date; but the all too previous engagements of Madison Square attractions prevented an acceptance. Manager Cohen is the junior partner in a large cotton brokerage house in Augusta.

WALL.—It is understood that Harry Wall will soon take the management of the Boston Miniature Ideal Opera company, which is now playing at Wallack's, and carry it through the season. The repertoire will consist of Patience, Billee Taylor, Trial by Jury, and the company will be strong enough to make a "concert off night" when it is so desired, and thus prevent the little ones from becoming fatigued. They will go from here to Haverly's Brooklyn Theatre and open in Philadelphia on the 11th of September. They will also play in the Casino in this city, after which they will be taken to New England and the West.

GARDNER.—Frank L. Gardner is one of the most energetic managers in the business, and his success is always gratifying to his friends. He is now the object of considerable envy through making a lucky business stroke in Philadelphia the other day, having bought from Mrs. G. K. Goodwin the lease of the Walnut Street Theatre and Chestnut Street Opera House, paying $16,000 cash therefor. Gardner had several competitors for the leases, but bid highest and paid cash. Both properties are good, and we hope Gardner will realize as handsomely as he deserves from them. The lease of the Walnut is for five years and that of the Opera House for one year, with the privilege of a renewal for five years.

CAMPBELL.—Bartley Campbell, during the past week, made his appearance in a new and rather unexpected role. While walking in the vicinity of his residence on Staten Island with some of the members of his family, he was grossly insulted by a party of roughs and a lively fight was the consequence, in which the roughs came out second best. The dramatist received three or four blows in the face and neck delivered with a prize-ring precision; but, as his friends know, he has a long reach, and without waiting to loose his first or recover his second wind, he struck out right and left and quickly brought the rowdies to terms. They were subsequently arrested, and received their deserts in still another way. They made a mistake in their man.

Legitimate Comedy.

Miss Ada Dyas, with the able assistance of Mr. George Holland, is making arrangements to present legitimate comedy in the populous centres this season. Mr. Holland, who is at present in the city, granted a few minutes of his time to a representative of THE MIRROR, and said:

"We believe that a season of standard comedy will come as a relief and be a happy medium 'twixt the irruption of gory melodrama and the peculiar comedy of the 'character' school that will form the staple amusement this season. Miss Dyas has been absent from the metropolitan stage for two seasons, and with the exception of a short season with me at Newport, has not acted in a year and a half. The stock theatres of the country are limited to two, and Miss Dyas' abilities deserve better recognition than the leading business in the ordinary travelling combination would afford. So she has decided to star."

Mr. Holland said further that the company had been engaged with regard to special fitness for certain roles. Among others in the company will be Barton Hill, Constance Murielle, Sidney Drew (son of Mrs. John Drew), Ian Robertson (brother of Forbes Robertson), and Mr. Holland. Messrs. Holland and Hill will be substarred. London Assurance, Caste, and An Unequal Match have thus far been selected for the repertoire. As Mrs. Langtry will appear in the last-named play, the public will have an opportunity to compare the efforts of an actress with those of an amateur in Taylor's well known comedy.

The season will begin at Hartford on Oct. 2. Openings have been secured in New York, Brooklyn, Buffalo and St. Louis—a week each. The securing of dates at this season is rather difficult; but the inevitable mishaps of the road will create vacancies in plenty for a company such as this, which will be the only travelling organization exclusively devoted to the presentation of sterling comedy. W. G. Hunter, of the Madison Square Theatre, has been engaged as business manager.

The Usher.

Mend him who can! *In Ushering*
The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The prejudice against parsons that exists among actors I do not share. The men of God with whom I have been brought in contact I have found decidedly companionable. While yachting in Barnegat Bay last week I enjoyed a long talk with the Rev. Wilbur F. Watkins, of this city, during which we compared notes on the Church and Stage question. Dr. Watkins has charge of the parish that was formerly occupied by the celebrated Episcopal divine Stephen H. Tyng. A jollier rector with $10,000 a year you might seek a good while without meeting, as Nat Salsbury will bear me witness. Three or four years ago, crossing over from England, Salsbury occupied a stateroom in common with Dr. Watkins. Sandy Hook was sighted before the comedian found out his room mate was a minister and the priest discovered that Salsbury was an actor. Well, to return to the discussion aboard the yacht on Barnegat Bay. The Doctor and I were comfortable stretched out on cushions and pillows, forward of the cabin in the grateful shade of the mainsail, enjoying some of our host'sexcellent Havanas. The clergyman's views respecting the theatre and its immense importance as a social institution dovetailed delightfully with my own. I found he believed the mission of the theatre is no longer to educate the masses, or to furnish food for elevated thought to the intellectual few, but to amuse, distract and give relaxation to all classes. In this, as in many other points, the Doctor's ideas coincided exactly with those expressed in THE MIRROR a fortnight ago by Milton Nobles. So pleased was I with the common sense, the liberality and the soundness of his remarks that I asked him to preach on the subject one Sunday this Fall. He agreed, and when the date is fixed I shall announce it in good time, so that professionals may hear their art defended from the only place in which it has been assailed—the Pulpit.

* * *

As the yacht sped merrily the good Doctor became possessed of a story telling mood; "I have reached my anecdotage," he explained. He told of a Philadelphia Quaker who visited New York for the first time and was persuaded to attend a theatrical performance. The play was one in which the ladies' dresses were cut as brief above as they were elongated below the waist. The old Friend came in late and a fair actress in almost too-too decollete costume was on the scene. The Quaker raised his hands in holy horror. "Low and behold!" he shouted, and left the play-house never to enter another. The skipper of the yacht had already shouted "Ready, about!" and my laugh was checked by "hard a lee," as the craft went into stays, and the divine and myself had to shift positions by the listing of the boat as she raced away on a new tack.

* * *

Last week Harry Sargent signed his contract with the famous pugilist, John L. Sullivan, at Judge Dittenhoefer's office. The lawyer, his client and two or three clerks awaited the coming of the hitter with fear and trembling.

Said Sargent: "If he objects to any clause in the contract, Dit, why cut it out. You know I'm death with the rifle; but I'm not much on the fist."

Said Judge Dittenhoefer: "The law protects you, Harry; but nevertheless be wary. We are dealing with a big man."

Sullivan reached the office soon. He was found to be most tractable. His first words were: "Gintlemin, me wife expicts me home on the wan foorty train. I must not dishapint her." If a woman can handle a slogger like Mr. Sullivan, why shouldn't the gentle Harry S. do likewise? If his star gets ugly this season he'll have to give in or use his trusty gun. However, he anticipates no trouble and he doesn't want any.

* * *

Mrs. Willoughby, a charming lady, arrived from London Monday morning. She hails from the Globe, Olympic and Crystal Palace Theatres. Her visit to America is purely one of business, it being her intention to arrange dates for the celebrated actor, Herman Vezin. She wants to make time for a New York opening, then to follow with a few weeks' tour in the provincial cities of importance. Mr. Vezin will bring over a company if it is thought advisable. He wants to play in Merivale's Cynic and perhaps one or two Shakspearean roles. He is an American, born in the City of Brotherly Love, and a warm welcome awaits him whenever he concludes to visit our shores professionally. But I fear he is too subtle and refined an actor for us—we cannot appreciate the most delicate style of acting.

* * *

I have always believed John Rogers to be a knave or a fool. He is neither, but on excellent authority I have it that he is shortly expected to become an inmate of an asylum for the insane. My authority is Rogers himself, who said a couple of days ago that he was going to have himself examined by an expert in lunacy. This is not necessary. I have documents in my possession which are enough to send him to Bloomingdale or the Island without further examination. One is a letter written Aug. 17 in which the demented being writes: "The effective style of reading matter as given in to day's MIRROR, and sure to be read and passed around tickles me much in my pocket. On what terms can I make a deal with you for just such abuse mixed up with good mention of My S——t monthly or quarterly? I tried hard and am surprised it took so long to get an effective notice."

* * *

This would be pathetic were it not that the poor creature, on account of the unfortunate position in which he is situated, is open to being misunderstood. If I were not convinced of his madness I should certainly look upon the letter from which I quote as the emanation of an impudent, vulgar fellow, hungering for the bitter-sweets of notoriety, and deal with him accordingly. But his reason's gone—what little he once possessed, and the melancholy spectacle is presented of a helpless person with a diseased mind exposing himself to the dangers of wandering at large in a great city like New York.

* * *

But my conviction of Rogers' hopeless insanity was rendered doubly strong Tuesday, when the following telegram was handed me by a gentleman claiming to be Minnie Palmer's agent:

FORT HAMILTON.
August 21, 1882.

Say nothing, but remember you are my personal agent, and offset Mr. Rogers' advertising my wearing apparel against my wishes, and out of all decency.

MINNIE PALMER.

The person who handed me this telegram supplemented the information it contained by saying that a row was brewing between Rogers and Minnie; that she wanted to break with her manager but his contract bound her to remain unless she married somebody, in which case a forfeit was to be paid Rogers; that she had been told if she wanted to get free from his clutches she should enter the bonds of matrimony and fork over the cash.

* * *

This may sound all right, but it's all wrong. Minnie is a good little girl, but she has no more brains than my paper weight. Rogers hasn't brains, either, but he has the low cunning of a man whose mental equilibrium is unbalanced. A crazy idea took possession of him a short time ago to advertise Minnie's underwear. This was improper and disrespectful to the young woman. Somehow he got it into his flighty cranium that he had committed a serious wrong. With the wretched cunning already alluded to he sent the telegram printed above from Fort Lee, thinking it would be received as if it had really emanated from Minnie. This was such a device as the inmates of the asylum on Ward's Island when they get the idea in their seething brains of "working a point." It furnishes irrefutable evidence that Rogers is *non compos mentis*; that he is therefore not responsible for his acts; that he is not a fit person to take Miss Palmer away from the city where her friends reside; that he is likely to do serious damage to himself or those about him; that he is not capable of administrating his own property; and that he should be taken into custody and placed in some genteel, quiet retreat where his mind will gradually be restored to a healthy condition. Unless this is shortly done I fear for the consequences.

* * *

My readers—at least some of them—will be pained or pleased to learn that Ethel Arden three weeks ago married the man who is managing her tour in La Belle Russe in England. Her name now is Mrs. Scuullen. Black ingratitude certainly perched upon the altar during that ceremony.

* * *

Two fine looking men are Messrs. Herbert Kelsey and William Herbert, the new English members of Wallack's. They reached here Sunday and seem pleased with our city. Mr. Herbert has a face betokening great intelligence, and I found him a most agreeable man. Mr. Kelsey is a handsome young fellow of an apparently quiet temperament. Herbert fills Tearle's place and Kelsey succeeds Gerald Eyre. I also received a call from Mr. Buckstone, son of the late John Baldwin Buckstone, the famous actor and author. Mr. Buckstone's wife professionally known as Miss Measer, occupies Miss Bonface's position at Wallack's this season.

* * *

Billy Elton got home Monday. He looks as hearty as a sunflower. The wife and little uns were left on the other side. Mrs. Elton will return to New York as soon as the children are put to school. In Taken From Life Elton will play a cockney chap of the most pronounced character. He says he has enjoyed his visit abroad and is delighted to be with us again. Of all the good fellows from the other side it has been my fortune to meet I know of none who is a better hearted companion or a cleverer comedian than William. Long may he stay with us!

Three Seasons of My Partner.

The circulation of newspapers and the profits of stars and managers are usually unknown quantities. To ask a star or manager as to his profits is simply tempting him to sin—that is, in most cases. He will entertain you with an interesting story, more or less colored, according to his prejudices or desire for a "puff." At the mention of the word "figures" the theatrical person becomes either silently mysterious or indulges in such absurd flights of fancy that, when the knowing ones average the receipts, they smile quietly at the gullibility of the newspaper-man who would publish such "stuff."

Two years ago the supposed facts were published in half a hundred newspapers as to the receipts the previous season of one of our most popular female stars. Glancing over the statement, it was found that the gross receipts, as given, were $262,961.50 for a season of just thirty-four weeks—being an average of nearly $8,000 a week at regular prices, with very many weeks of one-night stands. Such an average is preposterous. Musing over "figgers and sich," a MIRROR reporter bethought him of one exception to an almost general rule—Louis Aldrich. So the reporter hunted up the actor-manager, who willingly produced his book. Mr. Aldrich is the big "My" of My Partner, and is just getting ready for his fourth season. He conducts his professional labors on business principles, and when he drops into figures the usual grain of salt can be dispensed with. For every theatre treasurer must make an official accounting of his financial dealings with My Partner. This document is folded away in the archives of My Partner, to be dusted off and referred to in the distant future. The books of the firm of Aldrich and Parsloe, the figures officially verified, show the following result of three seasons' work:

First season opened Tuesday, September 16, 1879, at the Union Square Theatre, this city, and ended Saturday evening, May 15, 1880, at the same house. Number of weeks, 35; performances, 259. Gross receipts, $128,645.10; Aldrich and Parsloe's share, received, $72,133.57; their gross expenses, $34,988.25. The latter sum includes company's salaries, printing, lithos, advertising, royalty to Bartley Campbell, travelling, baggage, transfer, etc.; but nothing for Aldrich and Parsloe's services. Total profit for season, $37,850.32—less Aldrich and Parsloe's personal expenses.

Second season opened Monday, September 6, 1880, at the Globe Theatre, Boston, and ended Saturday evening, May 28, 1881, at Haverly's Theatre, Brooklyn. Number of weeks, 37; performances, 273. (Idle one week in May.) Gross receipts, $129,232.35; Aldrich and Parsloe's share, received, $74,120.00; gross expenses, $33,385.50. Total profit for season, $40,734.50. (Items as before.)

Third season opened Monday, August 29, 1881, at the Grand Opera House, this city, and ended Saturday evening, June 17, 1882, at Tabor's Opera House, Denver, Col. Number of weeks, 40½; performances, 293. (About ten days lost in travelling to Pacific coast, etc.) Gross receipts, $132,358.25; Aldrich and Parsloe's share, received, $76.139.95; gross expenses, $40,444.52. Total profit for season, $35,695.43. (Items as before.)

Recapitulation of three seasons, beginning Tuesday, September 16, 1879, and ending Saturday evening, June 17, 1882. Gross number of performances of My Partner, 825; gross receipts, $390,235.45; gross share, $222,393.52; gross expenses, $168,813.27. Total profit of three seasons, $113,580.25.

Miss St. Quinten.

A very clever little lady, Miss Lizzie St. Quinten is in town to-day. She is a member of Hess' Opera company, filling the position of prima donna. The line of parts played and sung by Miss St. Quinten in London and the provinces has been Serpolette, Griolet, Madame Favart, Mefisto, Mlle. Guimard, Phoebe Fairleigh, etc. She made her debut in this city, June 2 last, with the Hess Acme Opera Company, singing Mignonette in the Chimes, and the daily press at once accorded her all praise. She came comparatively unheralded, but leaped into public favor at a bound. Having made a hit as Phoebe, in Billie Taylor, in London, D'Oyly Carte offered her an engagement in this country. This she sensibly refused.

On June 10, Mrs. St. Quinten appeared as Mignonette at the opening of the Summer season at the Pickwick Theatre, St. Louis, and on the next morning found herself the sensation of the town. The success of the Pickwick season was largely due to her efforts. On one night the West End Club bought up all the seats, including the boxes. During her St. Louis engagement she studied and sang the leading roles in nine operas in which she had never appeared before. The *Post-Dispatch* paid her this compliment: "It is seldom that an actress or singer becomes so thoroughly *en rappart* with her audiences as Miss St Quinten, now singing the leading roles at the Pickwick. From the initial performance this little lady has been a favorite and justly so. Petite in stature, exceedingly graceful in her movements, gifted with very expressive and attractive features, she is bright, vivacious and piquante, without resorting to low comedy artifices. Her voice, of excellent and sympathetic quality, has been well cultivated; her intonation and phrasing are good, and she invests her singing and acting with an indefinable charm that never fails to please.'

Miss St. Quinten first appeared upon the stage with a London amateur company—composed of society people—in 1874, and her success led her to adopt the stage as a profession. During her first engagement she sang Serpolette three hundred times. Subsequently she sang Madame Favert over two hundred nights. Her last success in England was in the new opera, Lord Bateman, yet to be seen in this country.

Letters to the Editor.

MR. STEVENSON'S SIDE OF THE CASE.

BANGOR HOUSE,
Bangor, Me., Aug. 21, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I was very much pained on reading Mr. Mainhall's complaint in your issue of last week. I have done him no injustice, as you yourself shall judge.

We never had any contract with him. He was recommended, to Mr. Phillips, whom I authorized to notify Mr. Mainhall that I would give him an engagement, retaining the right to cancel at two weeks' notice; but that I would not even give that contract until I had seen and approved of his appearance and ability. I met Mr. Mainhall at rehearsal, and for the reasons stated by him, and for other equally good causes, I concluded he was unsuited for the position of leading man in our company, and I availed myself of my privilege of declining his services.

The position for which Mr. Mainhall was a candidate, and which is now held by Mr. Barton Hill, was filled last season by Sir Randal Roberts, and for the three previous years by Edward Arnott. I have given offense to Mr. Mainhall only in not considering him equal to any of those three gentlemen. I remain, dear sir, very sincerely yours,

CHARLES A. STEVENSON.

NOT INTERESTED IN CHEEK.

KEYPORT, N. J., Aug. 21.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly allow me to state that I am not in any way interested in Mr. Mortimer's Cheek, except that I have booked his time and wish him all of the success that he so thoroughly deserves.

Very truly yours,
EDWARD E. KIDDER.

A FALSE REPORT.

TONY PASTOR'S NEW 14TH ST. THEATRE,
NEW YORK, Aug. 18, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—The report circulated that Mr. Jacques Kruger, now performing with Tony Pastor's Immense Company, will play any engagement other than under Mr. Pastor's management this Fall and Winter, is false. Kindly publish and oblige.

JAMES B. LEWIS.

Professional Doings.

—Marcus Mayer is in town again.

—Helen Barry is in town and at the Windsor.

—Myers and Shorbs' Circus foundered at Louisville recently.

—Rose Temple has been engaged for the Jollities combination.

—Howorth's Hibernica opens season at Danvers, Mass., on the 30th.

—Frank Farrell is in Milwaukee, working up the interests of Taken From Life.

—J. H. Fitzpatrick has been engaged for leading business in Child of the State.

—Marion Elmore will play a return engagement in New York next January.

—Josie Wilmere has been re-engaged to play Rebecca with M. B. Curtis' Sam'l of Posen.

—No announcements are as yet made regarding the opening of Haverly's Brooklyn Theatre.

—The Bay State Quartette have been released from their engagement with M. B. Leavitt.

—W. A. McConnell has reached New York. He will take charge of the Brooklyn Theatre Sept. 4.

—Mlle. Rhea begins her season in Brooklyn Sept. 4, at the Park Theatre. Rehearsals begin next Monday.

—Baum's Maid of Arran did very well on the opening week in Rochester. The attendance increased nightly.

—S. M. Hickey has driven the fastest horse at Long Branch, and is now figuring on a steam yacht and a wife.

—George Purdy, having been released by Willie Edouin, has been engaged as musical director for the Boston Museum.

—Called to Account will be produced at the Walnut Street Theatre, Philadelphia, on the 28th inst., by Alexander Caufman.

—Wauratta, the famous wire walker of Paris, has been engaged by M B. Leavitt, and will come to America this season.

—Helen Coleman's Comedy company opens this season at New Brunswick, N. J., September 11. Time is filled to May.

—Mary Anderson begins her season in Brooklyn Sept. 25, presenting, for the first time, her new version of Marie Stuart.

—Mrs. Maze Edwards has returned to the city, after a lengthy sojourn in the mountains of Vermont and New Hampshire.

—There seems to be a scarcity of musical directors for traveling companies this season. All the best leaders have been engaged.

—M. B. Leavitt says his salary list for next season is nearly $5 000 a week, and he pays the board of every person in his employ.

—D. M. Murray, leading man with Katherine Rogers last season, is engaged for the same line with Bartley Campbell's White Slave No. 2.

—Imre Kiralfy is the father of a baby boy, which made its first appearance on the stage of life August 18.

—J. G. Stuttz opens his season at Lake Charles, La., September 4, and will play a season of small one night stands through Texas.

—One hundred and eighty-seven professionals, employees of M. B. Leavitt, were assembled at rehearsals in this city on Monday morning.

—William Barry reached the city on Tuesday, and will go to Troy to morrow, where Irish Aristocracy opens the regular season next Monday.

—Jumbo Diamond Davis and his Alvin Joslyn watch are being wound up on the Square, and will be set a going at Providence, R. I., on the 28th.

—Harry Dalton has reached the city after over eleven months of constant heavy villainy with M. B. Curtis' Sam'l of Posen company.

—Louise Raymond, who was thrown from her horse and seriously injured at Saratoga, is passing a period of convalescence at her father's home at Astoria, L. I.

—William H. Bingham, for some years past business manager of John Stetson's Boston Globe Theatre, will manage the Modjeska tour through the country.

—James O'Neill and company began rehearsals of An American King at the Windsor Theatre yesterday morning. They open their season in Brooklyn, Sept. 4.

—J. K. Emmet closed his Summer season at Springfield, Ill., 22d, and will open his regular season at St. Louis, Sept. 11, in his new play, Frits among the Daisies.

—Thomas W. Keene begins his season at Haverly's Chicago Theatre, Sept. 11. During the Winter Mr. Keene will give occasional performances of Shylock in German.

—The Corinne Merrimakers have been playing in Winnipeg, and a letter from Manager Kimball expresses their delight with the country. Business was very good.

—Maggie Mitchell, in order to avoid conflicting with a number of openings, has changed her date of commencement at the Park, in Dazey's Elsa, from Sept. 4 to Sept. 2.

—F. W. Peters, with Den Thompson the past three seasons, has been engaged by the Madison Square management. He will play Jack in Esmeralda and Met in Hazel Kirke.

—Sadie Martinot has gone to the South of France for a brief resting spell, prior to making her London *debut* in Planquette's Rip Van Winkle, Oct. 9, at the Royal Avenue.

—Edwin Booth has cleared about $1000 on his engagement at the London Adelphi. This is not a large clearance, but it is better than was expected. He goes into the provinces shortly.

—On September 10 William W. Randall takes the advance agency of Hazel Kirke company No. 1. Mr. Randall has been the San Francisco representative of THE MIRROR for some time.

—Nat Salsbury is spending a few weeks with Frank Maeder at his place on Pleasure Bay, and passes most of his time in the kitchen cooking the crabs that Maeder and the other boys catch.

—Walter Fessler does not go with Milton Nobles next season, W. N. Compton having been engaged instead. Mr. Nobles' season begins in St. Louis, at the Grand Opera House, Monday, Sept. 4.

—Newberry is an odd name for a town; Newburg is not. So it was not altogether a trick of the types that made Manager Fair's advertisement read Newburg, S. C., instead of Newberry, S. C., in a late issue of THE MIRROR.

—Manager John F. Gorman warns the public not to confound Gorman's Original Philadelphia Church Choir company with Snyder and Grau's Philadelphia Church Choir company. The public will be confounded if it does.

—Harry Sargent jumps into the managerial arena with two new stars, Mr. John L. Sullivan and Mr. William Madden, who will be supported by a mammoth vaudeville company. Harry has adopted as his motto, "The Gladiators are coming!"

—M. B. Leavitt has engaged for the ensuing season the celebrated Mr. and Mrs. Leonard Charles of London. Mrs. Charles is said to have a marvelous voice, with a range from high soprano to low bass, and her duets with Mr. Charles are the delight of London audiences.

—James O'Neill will be supported next season by: Clara Baker, Billie Deaves, Clara Raimond, Jean Clara Walters, John T. Malone, J. B. Evernam, Fred Ross, Charles H. Hopper, Thomas F. McCabe, Frank Leamand others. E. M. Gardiner, manager, and Frank A. Small, business manager.

—Mme. De Schmidt is creating a very strong impression at Koster and Bial's Concert Hall. She sings the well-known air, "Je Suis Titania," from Mignon, admirably, and gets an enthusiastic recall every night. Mme. De Schmidt is really an excellent singer—much above the level of Koster and Bial's.

—William Stafford will be supported next season by Rosa Rand, Ida Corey, Virginie Marlowe, Mrs. Owen Marlowe, Charles A. Stedman, Charles Tingay Julius Scott, Charles B. Hanford, William H. Bokee, W. R. Ogden, R. H. Moore, Edward Mortimer, and M. E. James. F. O. Smith, manager, and Willis Ross, agent.

—Helen Coleman's Comedy company for next season is composed of: Helen Coleman, Louise Raymond, Fannie Sinclair, Marie Zane, W. H. Howard, Harry Nelton, George Curtis, Linton Lawrence, Ed. Hartwell, William Riddle and Frank Smith. J. F. Wynkoop, manager; J. Malloy, agent, and George Curtis business manager.

—The company supporting Fred Warde will consist of Henry Aveling, L. F. Rand, J. B. Curran, Hallett Murray, O. W. Blake, John Sturgeon, D. R. Allen, James W. Ransone, H. Jackson, Anna Boyle, Mary Davenport and Francis Fields. Mr. Warde's season begins August 31, at Newcastle, Pa. Virginius will be the inaugural bill.

—The Aunt Keziah Whitcomb company next season will consist of: Charles L. Howard, Minnie Doyle, Little Louise, Annetta Hughes, Estelle Morton, Eugene W. McCord, George W. Whitford, Lester Arnold, A. F. Johnson, John Walsh and Harry Thorne. G. B. Walsh, manager; W. B. Peterson, business manager, and Harry Carter, advertising agent.

—A reporter in Williamsburg, on Monday, happened to step into Theall and Williams' Novelty Theatre and found a busy scene. The house is being completely overhauled and refurnished, new decorations, new carpetings, new scenery, and in fact everything new except the walls. The house will be a beauty by the opening on Sept. 4, when James O'Neill appears as An American King.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

28, week; Leadville, Sept. 4, 5, 6; Pueblo, 7, 8; Colorado Springs, 9; Topeka, Kas., 11; Lawrence, 12; Leavenworth, 13; Hannibal, Mo., 14; Peoria, Ill., 15; Springfield, 16; St. Louis, 18, week.

JOSEPH JEFFERSON: Bradford, Pa., Sept. 4 (open season); Jamestown, N. Y., 5; Mansfield, O., 6; Xenia, 7; Zanesville, 8; Columbus, 9.

JOHN T. RAYMOND: Dayton, O., Sept. 4.

JOHN MCCULLOUGH: St. Paul, Sept. 4.

JOHN THOMPSON: Cadiz, O., Sept. 5 (open season).

KENDALL COMB.: Atlantic, Ia., 28, week.

KIRALFYS' MICHAEL STROGOFF: Chicago, 12, two weeks.

KIRALFYS AROUND THE WORLD: Boston, Sept. 4, two weeks.

KATE CLAXTON: Portland, Me., 25, 26.

LA BELLE RUSSE (Jeffreys-Lewis): Philadelphia, Sept. 18, week (open season).

LAURA DON (A Daughter of the Nile): New York City, Sept. 4, two weeks,

LAWRENCE BARRETT: Jackson, Mich., 24, 25, 26; Columbus, O., 28, week; Philadelphia, Sept. 4, week.

LEAVITT-PASTOR VARIETY COMB.: Buffalo, Sept. 4, week.

LEAVITT'S NEW MINSTRELS: Long Branch, 28.

LEAVITT'S ALL-STAR SPECIALTY CO.: Brooklyn, 28, week.

LEAVITT'S GIGANTEAN MINSTRELS: Newport, R. I., 28; Fall River, 29; New Bedford, 30; Taunton, 31; Providence, R. I., Sept. 1, 2.

LEAVITT'S RENTZ SANTLEY CO.: Trenton, N. J., 28; Wilmington, Del., 29; Harrisburg, Pa., 30; Pottsville, 31; Scranton, Sept. 1; Wilkesbarre, 2.

LOTTA: Buffalo, Sept. 1.

LECLAIRE AND RUSSELL: Pittsburg, 28, week.

LYTELL'S YOUTH COMB.: Montreal, this week.

LINGARDS (Divorçons): Boston, 21, two weeks.

MAGGIE MITCHELL: New York City, Sept. 4, four weeks.

MARY ANDERSON: Brooklyn, Sept. 25, week.

MESTAYER'S TOURISTS: Lawrence, Mass., Sept. 4; Waltham, 5; Beverly, 6; Lynn, 7; Newburyport, 8; Portsmouth, N. H., 9.

MCKEE RANKIN: Resting this week.

MRS. F. S. CHANFRAU (New version East Lynne): Newport, R. I., Sept. 4.

MARGARET MATHER: Chicago, 28, two weeks.

M. B. CURTIS' SAM'L OF POSEN CO.: Detroit, Sept. 4 (open season).

MILTON NOBLES: St. Louis, Sept. 4, week (open season).

MINNIE MADDERN: St. Louis, 27, week; Evansville, Ind., Sept. 4; Terre Haute, 5; Lafayette, 6, 7, 8; Cincinnati, 11, week.

MARION ELMORE (Chispa): New York city, Sept. 4, two weeks.

MITCHELL'S PLEASURE PARTY: Danbury, Ct., Sept. 11; Waterbury, 12.

MRS. G. C. HOWARD'S UNCLE TOM CO.: Philadelphia, this week.

MY PARTNER (Aldrich and Parsloe): Janesville, Wis., Sept. 2; Rockford, Ill., 4; Beloit, Wis., 5; Janesville, 6; Milwaukee, 7, 8, 9; Peoria, Ill., 11; Galesburg, 12; Burlington, Ia., 13; Des Moines, 14; Cedar Rapids, 15; Dubuque, 17; Chicago, 18, week; Indianapolis, 25, week.

MY PARTNER NO. 2: Yonkers, N. Y., Sept. 18.

N. Y. IDEAL OPERA CO.: Providence, R. I., July 24, for season.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Paterson, N. J., Sept. 4. Open season.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Bethlehem, Pa., 29. Open season.

PHOSA MCALLISTER: Minneapolis, 21, week.

PALMER & ULMER'S DANITES: New Haven, Conn., 26, 28; Bridgeport, 29; Meriden, 30; New Britain, 31; Norwich, Sept. 1; Willimantic, 2.

RICE AND HOOLEY'S MINSTRELS: Decatur, Ill., 24; Springfield, 25; Hannibal, Mo., 26; Quincy, Ill., 28; Keokuk, Ia., 29; Galesburg, Ill., 30.

RHEA: Brooklyn, Sept. 4, week; Bradford, Pa., 11

ROLAND REED (Cheek): Milwaukee, 24, 25, 26; St. Paul, 28, 29, 30; Stillwater, 31; Minneapolis, Sept. 1, 2; Rochester, 4, week (State Fair); Chicago (McVicker's), 18, week.

ROGERS' SWEETHEART (Minnie Palmer): Newark, N. J., Sept. 4, week (open season; Philadelphia, 11, week.

ROSE EYTINGE: Brooklyn, 28, week (open season); week unfilled; Cumberland, Md., September 11; Wheeling, W. Va., 12; Zanesville, O., 13; Dayton, 14; Richmond, 15; Terre Haute, 16; St. Louis, 17, week; Cincinnati, 25, week; Chicago, Oct. 1, week.

SAM'L OF POSEN (M. B. Curtis): Toledo, O., Sept. 8, 9.

SMITH'S FURNISHED ROOMS CO.: Providence, R. I., this week.

STEVENS' JOLLY BACHELORS: Paterson, N. J., 26; Pittston, 28; Wilkesbarre, Pa., 29.

SOL SMITH RUSSELL: Denver, this week.

SMITH'S DOUBLE UNCLE TOM: Boston, 28, week.

THE IRISH-AMERICAN (J. W. McGrath): Erie, Pa., 28.

TAKEN FROM LIFE CO.: Chicago, this week; Milwaukee, 28, week; Lafayette, Ind., Sept. 4, 5; Terre Haute, 6, 7; Evansville, 8, 9; Louisville Ky., 11, week; Indianapolis, 18, week; Detroit, 25, week.

THATCHER, PRIMROSE AND WEST'S MINSTRELS: Washington, 31, Sept. 1, 2; Cincinnati, 4, week.

TONY PASTOR'S CO.: Cincinnati, 19, week; Indianapolis, 26.

WALLACE-VILLA COMB.: Open season at Port Jervis, N. Y., 26; Findlay, O., 28, 29, 30.

W. J. SCANLAN (Friend and Foe): Detroit, Sept. 4, week.

WHITELEY'S HIDDEN HAND CO.: Madison, Wis., 24: Portage, 25.

YOUTH COMB. (Brooks and Dickson's): New York City, 21, four weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Decatur, Ill., 24; Bloomington, 25; Peoria, 26; Chicago, 28, week.

BARNUM'S: Auburn, N. Y., 29; Geneva, 30; Ithaca, 31; Elmira, Sept. 1; Watkins, 2; Penn Yan, 4; Canandaigua, 5; Rochester, 6; Albion, 7; Lockport, 8; Suspension Bridge, 9; Buffalo, 11; Batavia, 12; Dansville, 13; Balto, 14; Hornellsville, 15; Olean, 16; Bradford, Pa., 18; Dunkirk, N. Y., 19; Erie, Pa., 20.

COLE'S: Mankato, Minn., 24; St. Paul, 25; Litchfield, 26.

JOHN ROBINSON'S: San Francisco, 28.

SELLS BROTHERS': Kearney, 28; Grand Island, 29; Hastings, 30; Fairburn, 31; Marysville, Kas., Sept. 1; Hiawatha, 2; Plattsburg, Nev., 1; Carrollton, 5; Chillicothe, 6; Glasgow, 7; Columbus, Mo., 8; St. Charles, 9.

VAN AMBURGH'S: Lancaster, Pa., 29.

The World of Society.

One may not be deeply impressed with the ordinary piazza conversation heard at watering-places; but it is often as remarkable as it is amusing. Sad to relate, money is the principal thing talked about. Everybody seen at Newport, Saratoga and Long Branch is enormously wealthy, and all the young ladies who are engaged will marry very wealthy gentlemen. If Oscar Wilde has happened to hear any of this chit-chat it must have confirmed him in his opinion of our bad manners. At the West End, Long Branch, an old lady, with a widow's cap on, plainly dressed in black, was pointed out. "She is from Pennsylvania, and is worth $18,000,000," was the announcement, "and her daughter, who is with her, is a very modest and plainly dressed person. It is said the old lady used to assist her husband in steering a canal boat. She doesn't look much like it, does she?" The young son of a Southern General is called in review: "He's engaged to Miss Gwyn, of the South, and you know they are awfully wealthy. Did you never see Senator Gwyn's palace in Washington?" A tall and fashionable young lady passes by. "Oh, she lives at the Windsor, in New York! She's an only daughter, and has no mother. Her father is quite feeble, and she will inherit all the money. She has seven carriages, and brought thirty-five new dresses with her, and sunshades to match. She's worth at least $3,000,000, and half of it is in her own name now. She has forty beaux, and her toilette mirror is surrounded with their pictures. Her father owns blocks of brown stone houses in Brooklyn. But they say he will not let her marry while he lives." A petite blonde lady, in white muslin, passes by. "She's the daughter of a well-known Colonel in New York, and is engaged to a young man who has something to do with the leather business down in the Swamp. He's worth at least $200,000, and that just suits her." "Oh! there go the Muff girls, the most lively young ladies here. Their father keeps the most fashionable fur-house in New York. He has an income fit for a Duke—at least $80,000 a year. He's very rich!" "Do you see that man with his drag? Some folks say he wears a wig; but I'm sure it isn't so. He's a millionaire, I know, for he was once engaged to a friend of mine. He used to keep a hotel in New York, and has made some very fortunate investments in real estate on Fifth Avenue, New York." "There goes the son of one of the ex-Collectors of the Port. He's engaged to a young lady who lives over in the 'annex,' which is very fashionable. The papers all say she is worth a quarter of a million of dollars." After this fashion the whole crowd passes in review. Everybody's business and financial condition has been reduced to a fine point at the watering-places, and all but their bank books have been inspected. As to the Vanderbilts, the Astors, the Lorillards, the Goulds, the Sages, the Havemeyers, Mrs. Stevens, Mrs. Andrews, and scores of others, the piazza public has ceased to talk of their wealth, and busies itself about the dinners, hops, yacht excursions, etc., which they give. It notes their arrivals and departures, their diamonds and laces, their gigantic efforts in behalf of charity, etc., etc. And these things constitute the "world of society."

THE SEASON

may be considered as having been wound up at Richfield Springs, Saratoga, Long Branch, Coney Island *et al.*, and it will soon begin to run down. At Newport the brilliancy is at its height, and promises to be prolonged owing to the advent of the President of the United States. A large number of very brilliant entertainments will be given in his honor. As this place is a city of cottages, mainly occupied by people of undisputed wealth and leisure, the summer population is in no hurry to return to town, and lingers to enjoy the delicious air and scenery of the autumn. The coming cool nights and frosts will soon drive all pleasure-seekers out of the Catskills and the White Mountains into the warm valleys, and finally into town. People have already begun to fly from the Berkshire Hills. The great hotels at Saratoga will close in three or four weeks, and that town will resume its usual quiet. Nothing very remarkable has occurred at any of the watering-places this season, unless exception be made of Oscar Wilde's visits, which have always caused a flutter and a raid on the back yards for sunflowers. It is nonsense to say, as some would-be society journals do, that he has not been well received. He certainly met with very pleasant receptions in Newport, Saratoga, the Catskills, and at Long Branch, and he has made a nice little penny with his lectures. Whether the people like Mr. Wilde or not, they pay well to hear him lecture, and faithfully record all his sayings and movements. And it has been discovered that he is nobody's fool! From all accounts the season has been quite as prosperous for the landlords, and comfortable for the guests, as any that have gone before. It has been enlivened with a bold highway robbery at Mt. Desert, a series of burglaries at Red Bank and Seabright, N. J., a concert by Clara Louise Kellogg at Saratoga, and the usual hunts, polo games, and big entertainments at Newport.

ENTERTAINMENTS.

There was an interesting game of polo at Newport last Saturday afternoon between five single and five married men. The single men won. They were Messrs. Frederick O. Beach, William Sandford, G. W. Thorn, Jr., E. Zbroowski and Thomas Hitchcock. The married men were August Belmont, Jr., Lloyd S. Bryce, Pierre Lorillard, Jr., C. O. Iselin and James M. Waterbury. Mr. Fairman Rogers was the referee. Francis R. Appleton and C. G. Peters were the umpires. The game was exciting, full of interest, and watched by at least a thousand of the elite of Newport. Among the gentlemen on the ground with their coaches were E. Ely-Goddard of the Union Club, Pierre Lorillard, F. Rogers and Augustus Whiting. The Spanish, Austrian, Swedish and Turkish Ministers were present.

Tuesday week, at Grace Church, there was a fashionable wedding at 1 P. M., when Mr. David Johnson, of Staten Island, married Miss Mary Woolsey Freeman, daughter of the late R. W. Freeman. The engagement of this couple took place at the Pequot House, New London, and rumor says it is but six weeks since they first met. There were no bridesmaids. The bride wore white surah, half train, with lace, and a tulle veil, with solitaire earrings, gift of the groom. A breakfast followed at the residence of Mrs. Henry A. West, 55 Clinton Place. The happy pair have since sailed for Europe.

Tuesday week, in Newport, Mr. and Mrs. Henry Turnbull, 5 West Thirty-second street, gave a dinner party for sixteen guests, including the Swedish Minister, Mrs. Paran Stevens, Mr. and Mrs. Lloyd Bryce, Miss Townsend, Mr. Appleton, of Boston, Miss Whiting, and Mr. Gould Redmond.

The same evening, in the same place, Mrs. John W. Ellis, 20 West Fifty-seventh street, gave a luncheon at the Morton villa in compliment to Mrs. John Sherwood, 18 West Thirty-second street, the well-known "M. E. W. S." of the magazines, and the graceful and witty authoress of several books published by the Appletons, as well as a leader in New York society. A round table, eleven feet in diameter, like the one used by the Saturday Night Club at the Union League Club, in this city, was spread in the ball room, and covers for twenty-two ladies were laid. By the side of each plate there was a basket of choice cut flowers or sweet pea blossoms, which are now fashionable in Newport. The centre of this round table was ornamented with a magnificent pyramid of marigolds, daisies and field flowers, and a deep border of ferns which reached within two feet of the edge of the table. An elaborate menu was served by a New York caterer. The guests included the famous Mrs. Julia Ward Howe, Mrs. Paran Stevens, Mrs. Ex-Governor E. D. Morgan, Mrs. Commodore Charles H. Baldwin, Mrs. Chickering, Mrs. Pierson, Mrs George Brown, Mrs. T. Cushing, Mrs. W. K. Bliss, Mrs. Walling, Mrs. Thomas Hitchcock, Miss Hitchcock and many others.

Last Saturday Mrs. William M. Bliss, 29 West Twenty-fourth street, gave a supper at her Newport cottage in honor of the pretty Miss Rathbone, of Albany. A few of the guests were Mr. Frelinghuysen, Mrs. Jerome, Mrs. James Potter, Miss Beckwith, Mr. Edmund Dresden, Mr. Ogden, Miss Fanny Logan, Mr. Henry Warren, and Miss Warren.

Mr. Edward M. Curtis, who used to be called "Point Lace Curtis," from the fact that he has beautiful white hair, has recently returned to this city from a long residence in Paris. Last week he visited Newport, where Mrs. J. A. Codman, of Boston, gave a dinner party in his honor. The guests included Mr. and Mrs. Lloyd S. Bryce, Miss Thorn, Mr. Edgarton Winthrop, Mr. Arthur Beckwith, Mrs. Beckwith, the Misses Remsen and others. Out of compliment to Mr. Curtis' fine head of hair, the ladies wore large clusters of white clover at their belts.

A grand ball was given on Saturday week at the Hotel Wentworth, Newcastle, N. H., which was attended by the elite of Portsmouth, and many people from this city, including Mr. John J. Sproal, T. W. Myers and wife, T. C. Buck and wife, Alexander Jameson and wife, and Mr. and Mrs. Thomson. Other notable guests included Congressman William R. Moore, of Tennessee, and wife, Commodore Wells and wife, Commodore Yates and wife, Mrs. Commodore Wilson, of Washington, Hon. Washington McLean, of the Cincinnati *Enquirer*, the editors of the Boston *Globe*, the *Post*, and the St. Louis *Post and Dispatch*, Mr. and Mrs. N. A. Hanna, of Cleveland, Ohio, and Mrs. Hattie B. Baldwin, of Brooklyn.

Mr. and Mrs. Charles A. Whiting, 31 West Forty-fifth street, recently gave a brilliant dinner party in Newport to fourteen guests.

Mr. W. W. Astor, Minister to Italy, gave the President a state dinner this week, at his Newport residence.

Mr. Romulus P. Colgate, of this city, will marry on the 31st inst., at All Saints' Chapel, Newport, Miss Susan Lyman Prince. A brilliant reception will follow at the residence of the bride's father.

The *Fete des Animaux*, held in Newport last week, at the residence of Mr. Nathan Appleton, notwithstanding the rain, was a fashionable success, and netted over $700. Mr. Appleton's picture gallery proved to be very interesting.

A grand promenade and german was given last Wednesday evening, at the new American Hotel, Richfield Springs, for charity.

Great preparations are being made in Baltimore for the Oriole Festival on the 12th and 14th of September. President Arthur will attend as the guest of Mr. Robert Garrett.

The programme of entertainments in honor of President Arthur in Newport, as far as announced, is as follows: On Tuesday last he was entertained at dinner by ex-Governor Morgan, with covers for twenty-four guests. On Wednesday, Governor Morgan gave a very brilliant reception for which five hundred invitations were issued. Last Thursday Mrs. Cornelius Vanderbilt gave the President a dinner, with twenty-six guests. This was followed the same evening by a grand ball given by Commodore and Mrs. Charles H. Baldwin, of this city, to which one thousand people were invited. Friday, Judge and Mrs. Hugh T. Dickey gave a reception. Last evening Mr. and Mrs. John Jacob Astor entertained the President at dinner. To day he has gone fishing.

Mrs. Paran Stevens, 244 Fifth avenue, gave a brilliant reception Wednesday week, with dancing in the large hall of her fine Newport house, the rooms of which were decked with flowers. A magnificent supper was served. During the evening Mrs. Stevens was presented with two fans, wholly made of flowers. One was composed of jacqueminot, the other of pink roses and English daisies. Among the many guests present were Mrs. Catharine L. Wolfe, Mrs. Julia Ward Howe, Mrs. A. A. Low, Mrs. John Jacob Astor, Mr. and Mrs. R. M. Hunt, Commodore and Mrs. Baldwin, Mr. and Mrs. Yzagna, Mr. and Mrs. Thorn, Mr. and Mrs. N. M. Beckwith, Mr. Potter and family, Mr. and Mrs. Kernochan, etc.

Friday week, at Long Branch, Mr. and Mrs. William Henderson gave a delightful reception with dancing and a supper. The rooms were decorated with flowers. Among those present were Maggie Mitchell, Henry Chanfrau, John T. Raymond and wife, Frank Chanfrau and wife, Dr. Thomas H. Bailey, G. W. Albaugh and wife, Mrs. Edwin Adams, Mrs. Floyd, the Misses Floyd, Miss De Fontaine, Mr. Paten, Miss Chanfrau, Oliver Doud Byron and wife, Mr. Hamilton, Mr. Marshall, Miss Bell and many others.

BACK IN TOWN.

Joaquin Miller, the poet.

Eli Perkins, who has been doing Saratoga for a New York paper.

Mr. James Brooks Yale, of the Union League Club, just home from the London season, and stopping at the Hotel Victoria.

Mrs. J. H. Allen, to the Van Corlear, 201 West Fifty-ninth street.

Ex Gov. John T. Hoffman and wife, from the Catskills to the Clarendon.

Dr S. Austin Pierce, of musical fame.

Mme. Clara Brinkerhoff, from Niagara to 219 East Thirteenth street.

Justice Alfred Steckler, from Saratoga and the Thousand Islands.

PERSONAL MENTION.

..Mr. Lawrence Hutton is in Paris.

..Count de Calry has arrived from Europe.

..Miss Kate Field has taken a run over to Paris.

..Dr. Alfred Binsse is in the Berkshire Hills.

..Mrs. John Sherwood still lingers in Newport.

..Mr. H. J. Johns, of this city, is in Newport.

..Rev. Thos. Gallaudet, of this city, is in Saratoga.

..A. P. Burbank, the reader, has gone to Newport.

..G. J. Gould, son of Jay Gould, is in Newport.

..Mr. John Gilsey is at the Clarendon, Saratoga.

..Mr. and Mrs. John H. Rutter are in Saratoga.

..Rev. Dr. Ewer, of this city, is in New Hampshire.

..Mr. William Allen Butler has returned to Yonkers.

..Mr. and Mrs. Henry Pellew are visiting in Newport.

..The family of President Tyler is visiting in Newport.

..Mr. Albert Weber recently took a run up to Saratoga.

..Ida Lewis, of Newport, has gone to the Isles of Shoals.

..Mr. David Dudley Field is home from a trip to Europe.

..Chief Judge Noah Davis is at the Grand Union, Saratoga.

..Rev. and Mrs. Arthur Brooks, of this city, are in Paris.

..Mrs. Martha J. Lamb has gone to Montreal and Quebec.

..Mr. John Millikin, of this city, is visiting in Louisville, Ky.

..Mrs. John Lowrey, 51 East 126th street, is in the Catskills.

..Mrs. D. S. Miller, 518 Fifth avenue, has gone to Hyde Park.

..Mrs. Russell Dart and Miss Fanny Dart are at Long Branch.

..Mr. W. P. Phillips, of the Elite Directory, is in Saratoga.

..The Moller family, of this city, have a cottage at Saratoga.

..Secretary Frelinghuysen will join the President at Newport.

..Mr. W. Livingston Hamersly, 5 Pine street, is in Saratoga.

..Mr. W. Howland and R. Howland, Jr., have gone to Newport.

..Mr. George F. Rowell is making a tour of the White Mountains.

..Mr. Robert Minturn and family have gone to New Hampshire.

..Justice Stanley Matthews is in the Catskills with his family.

..Dr. C. Lippe, 68 West Fiftieth street, is at Cresson Springs, Pa.

..Mr. Lloyd Aspinwall is at the Glen House, White Mountains.

..Mr. and Mrs. Carnegie, of Pittsburg, are just home from Europe.

..Mr. and Mrs. G. M. Lynch have gone to the Scarboro, Long Branch.

..Miss Nannie Placer, of the Windsor Hotel, has gone to Saratoga.

..Mr. H. H. Baxter, son-in-law of Jackson S. Schultz, is at Bath, L. I.

..Mr. Harvey Fisk, of Fisk and Hatch, this city, is at Bethlehem, N. H.

..Mr. Perry Belmont will soon make a visit to the Yellowstone region.

..Rev. Stephen H. Tyng, Jr., has been giving a dinner party in Paris.

..Oscar Wilde recently lectured in Cooperstown, before a large audience.

..Count de Nogueras, the Minister from Portugal, has gone to Niagara Falls.

..Mr. C. G. Francklyn has arrived at Newport on Lord Paget's steam yacht.

..Hon. Alex. Mitchell will entertain President Arthur while in Milwaukee, Wis.

..Mrs. C. A. Lamont and daughter, 555 Fifth avenue, have gone to Saratoga.

..Judge Hawes, at Long Branch, is entertaining ex Gov. Chamberlain, of Maine.

..Mr. and Mrs. T. S. Robinson, 119 West Twenty-first street, are at Long Branch.

..Mr. W. W. Astor is entertaining Mr. Benjamin Wells, of this city, in Newport.

..Mr. and Mrs. Elliott F. Sheppard, 10 East Forty-fourth street, are in Saratoga.

..Henry W. Garfield, son of the late President, with a party of seven, is at Niagara.

..Lieutenant Commander Gorringe is in Saratoga, the guest of Mr. C. H. Fellows.

..Mr. John R. Suydam, of 43 East Twenty-second street, has gone into the Catskills.

..Dr. and Mrs. J. N. Farrer and Dr. and Mrs. J. W. McLane have gone to Saratoga.

..Dr. Samuel Swan, 13 East Thirty-eighth street, and wife are at Cresson Springs, Pa.

..Mr. I. V. Brokaw and family are expected home about the middle of September.

..Colonel and Mrs. N. M. Beckwith gave a dinner party at Newport Thursday evening.

..Gen. Geo. W. Cullum is entertaining, at Newport, Mr. J. A. C. O'Connor, Jr., of this city.

..Mr. Gilbert Fisk, of the house of Fisk, Clark and Flagg, has returned from Saratoga.

..Miss Jennie Drummond and Miss Minnie Galloway have gone to New Marlboro, Mass.

..Senator Jones, of Florida, is said to be engaged to Miss Moseby of Newburyport, Mass.

..Dr. Joseph A. Andrews, of Stapleton, L. I., has recently returned from Hong Kong.

..Mrs. Pierre Lorillard has gone to Richfield Springs for the sake of the baths and water.

.. Mr. William Belden, the owner of the yacht *Yosemite*, is in the Catskills with his family.

..Mrs. Governor Cornell and Mrs. Depew recently gave a picnic at Woodlawn Park, Saratoga.

..Mr. William Walter Phelps, our late Minister to Austria, sails for home the last of this month.

..Mrs. William Schermerhorn and her daughter Charlotte have gone from Newport to New London.

..The Misses Fanny, Madge, and Minnie Carter, of West Thirty-fourth street, are at Waterford, Conn.

..Baron and Baroness de Fava, Minister from Italy, and the Marquis dalla Valle, are at Niagara Falls.

..Mrs. Roscoe Conkling is at Richfield Springs, where an Oscar Wilde german has recently been given.

..Mr. S. B. French will give a "stag dinner," in Newport, to twenty gentlemen, to meet the President.

..Mr. and Mrs. George S. Floyd-Jones and daughter, of South Island Bay, L. I., are in the Catskills.

..Mr. Alexander Taylor, Jr., of this city, is entertaining at Rye Beach, N. Y., Mr. and Mrs. Henry J. Taylor.

..Saturday week Judge Hilton gave a garden party in Saratoga to about one hundred and fifty of his friends.

..Marquis and Marquise de Mores and the Marquis and Marquise de Pedrogo and party, have arrived in town.

..Mrs. James R. Keene gave a german in Newport last Thursday evening. Supper by Pinard, and music by Lander.

..President Arthur is spending to day and to morrow at West Island, as the guest of the West Island Fishing Club.

..John F. Henery, the well-known druggist, goes to Long Branch. Dr. Fordyce D. Barker is a visitor at Long Branch.

..Mrs. E. J. Clement, of this city, Mr. and Mrs. T. S. Acheson, F. S. J. Heathcote and wife, are at Tyringham, Mass.

..The Baroness de Thomson has much improved in health in Europe. She will probably return to town in September.

..Hon. and Mrs. John Bigelow passed a few days last week as the guests of Mayor Grace, at his country place at Great Neck, L. I.

..Mr. F. B. Herzog of the wealthy Hebrew family, Hermann Oelrichs, Alexander H. Stevens, W. O. Spencer, of this city, have gone to Newport.

..Miss Fannie, daughter of Charles H. Russell, 417 Fifth avenue, gave a large reception in Newport, on Friday week, attended by over 300 guests.

..Mr. John W. Ellis, of the banking house of Winslow, Lanier & Co., will give a grand reception next Monday, in Newport, in honor of President Arthur.

..Miss Nellie Whitehouse, stopping at Long Branch, denies that she is engaged to Mr. Edgar Murphy, son of Hon. Thomas Murphy. She ought to know.

..Recent guests at Long Beach include Hon. Thos. L. James, Albert Bierstadt, Eugene Kelly, the banker, John E. Develin, Senator Harris and Col. Boyd.

..Rev. Dr. T. L. Cuyler, of Brooklyn, Rev. Dr. Geo. H. Smyth, Rev. Dr. Henry E. Niles and Rev. Dr. Geo. B. Cheevier, all of this city, were in Saratoga last Sunday.

..Saturday last Mr. Pierre Lorillard gave a yachting party on the *Rhada*. The guests included Allan Thorndike Rice, Misses Beckwith and Jerome, Dr. S. H. Green, and Mr. and Mrs. James Waterbury.

..Mr. Herbert Spencer, the great English philosopher, arrived in town last Monday. He is the guest of Prof. E. L. Youmans, the editor of the *Papular Science Monthly*. Mr. Spencer is now in the country with Mr. Youmans.

..Mr. George William Ballou, the well-known banker of Wall street, and wife, sail about the 1st of September for an extended European tour. Their daughter is at Stuttgart with the author of the popular romance, "A Story of One Summer."

..A few of the prominent New Yorkers at the Isle of Shoals are Mrs. I. P. Marquand, Geo. W. Rand, R. R. Booth and wife, Chas. A. Clapp, A. W. Libby, N. Nelson and wife, F. W. Bacon and wife, T. S. Kingsman and family, Geo. W. W. Houghton, of the Lotos Club, and L. Appleton Brown.

..J. M. Sayre and wife, Edgar S. Schieffelin, W. W. Winans, J. B. Hillyer, Miss Gaffney, C. J. Cooper and family, H. A. Burr and wife, Mr. Isaac W. England of the *Sun*, and wife, J. O. Flower and wife, Colonel Rich-Lathers, A. Van Santvoord and family, all of this city, have recently arrived in Saratoga.

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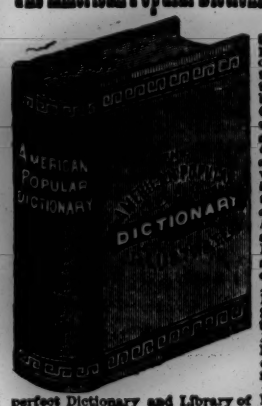

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Dittenhoefer and Gerry.

[New York Times.]

Last week's MIRROR contains a concise and accurate summary and review of the Gilmore cases from the pen of ex Judge Dittenhoefer. The article is in reply to certain statements made by Mr. Gerry, and is of more than usual interest to theatrical managers.

Emelie Melville in Australia.

A correspondent, under date of July 14, sends several interesting items from Sydney and Melbourne. Speaking of Miss Emelie Melville's reappearance at the Opera House in the latter city, the *Daily Telegraph* says:

One of the largest audiences ever contained within the walls of the Opera House was present on Saturday to welcome Miss Emelie Melville's return to the operatic stage of this country. The work chosen for the occasion was La Perichole, and all things considered there could not, with perhaps the single exception of Girofle Girofla, have been a more appropriate selection. It certainly does not appear to be six years since Miss Melville and the Piquilo of that time, Mr. Henry Bracy, came bounding upon the same stage, amid the enthusiastic applause of the audience, to sing the funny "Complaint of the Indian Girl and the Spanish Noble." The inexorable record of time proves, however, that such is the case. That every incident connected with the former presentation of Offenbach's beautiful opera should be so vividly remembered is in great measure due to the lady who was so warmly welcomed on Saturday night. Other artists had played the street singer, and had become favorites, but no one has been so thoroughly identified in it, and so inseparably connected with its earlier triumphs, as Miss Emelie Melville. Since the period referred to many changes have taken place. The glamor of opera bouffe has been replaced by the glitter of opera comique. Lecocq and Offenbach, the reigning favorites of the time, have to some extent been supplanted in the fancy of that fickle and innocent goddess, public taste, by Audran and Gilbert and Sullivan; but the revival on Saturday night brought with it many green and pleasant memories, and probably not one of the vast audience present would have missed hearing the familiar strains of the melodious "Letter Song" for any other attraction that could have been offered. * * * * *

WITH RESPECT TO HER PERFORMANCE.

generally, it was characterized by all the old abandon and piquancy, with some additional finishing touches suggested by her longer acquaintance with the part. That she was exceedingly nervous at first was apparent, but her voice soon recovered its old power and charm, and displayed little or no difference. Her artistic intelligence has shown her the prudence and policy of not taxing the upper register as freely as she used to, but the lower register has deepened and rounded considerably, and in the delicious duet with Piquilo in the prison, "Why, I love you, you rogue," it was heard to such advantage that a loud and prolonged encore necessitated its repetition, the audience expressing its delight by round after round of applause. In the "Houp-la" duet, in the first act, a similar compliment was paid to its delivery. Of the bouquets and other floral offerings Miss Melville received it is not necessary to say much. They came from all parts of the house whenever opportunity offered, and sometimes inopportunely. There were bouquets with streamers and without streamers, and flowers in baskets and garlands, and the recipient of all these marks of popular regard and esteem was called before the curtain with a heartiness at once spontaneous and sincere.

[San Francisco Argonaut, Aug. 12, 1882.]

It would seem as though Emilie Melville, the California prima donna, had at once resumed her hold on the affections of the Australians. She opened in Melbourne July 8, and was received with an ovation. She was deluged with flowers. Concerning her, the Melbourne *Bulletin* says: "For years past the saying in Melbourne has been that the two stars which would most startle our theatrical world were Emilie Melville and Barry Sullivan. Well, the best of the pair dropped among us out of the clouds only a week or two ago, and all at once we heard that Emilie Melville was in Melbourne. Of course managers had, perforce, to arrange an opening for her. She re-appears to-morrow night at the Opera House, the arena of her former triumphs in La Perichole, one of the characters in which she is best remembered. During her absence from us she has appeared in all the principal cities of America, and has mastered a variety of new parts, including Patience, La Mascotte and Boccaccio. Emilie Melville is the greatest favorite as an artist in comic opera that ever appeared in our city. We have all followed her in her rambles, while away, with a sympathy bestowed on no other performer, and the saying has been, 'Why doesn't Emelie come back?' Well, here she is. It would be a ridiculous piece of supererogation and impertinence to bespeak a crowded house for her. There will be a rush."—*Com.*

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